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SQUARE DANCING

DECEMBER 1967

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Sets in Order

462 No. Robertson Blvd., Los Angeles, California 90048



("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Yes, last month I asked you to discontinue my subscription. Then I read the "letters to the editor" in the July issue — especially the one from Marshall and Jeanne Clemeau, Glen Ellyn, Ill.

So — I decided to renew my subscription in the hope that Sets in Order might be able to do something about getting the "squares" to dancing.

We have been square dancing for about 20 years and are not about to give it up. But we find that fewer and fewer of the square dancers have been taught to *dance*. Too many "callers" have not learned to dance so are not qualified to teach others. All it takes now is a PA system, a few records and the memorizing of some calls. And too often even the records seem to be extraneous, since the caller doesn't know whether he is with the music or not.

And speaking of basics — what has happened to the "swing?" Apparently the callers haven't learned to swing, either. They aren't teaching the new dancers how it should be done. If they were we wouldn't see so many dancers doing the "Senior Citizens Wiggle" which is about the most discourteous and ungraceful "figure" that has come along.

I could go on for some time. But I think I will just send in my \$5.00 and hope that Sets in Order will say it better.

Philip M. Noble
Patterson, Calif.

Welcome back to the family! If we can just get across to callers the importance of dancing to music, we feel we will have accomplished a great deal. We'll keep right on trying, thanks to the encouragement of folks like you. Editor.

Dear Editor:

I am a new subscriber to Sets in Order. There seems to be a never-ending supply of information for our interest, plus many good ideas in each and every issue. I think it is
(Please turn to page 50)

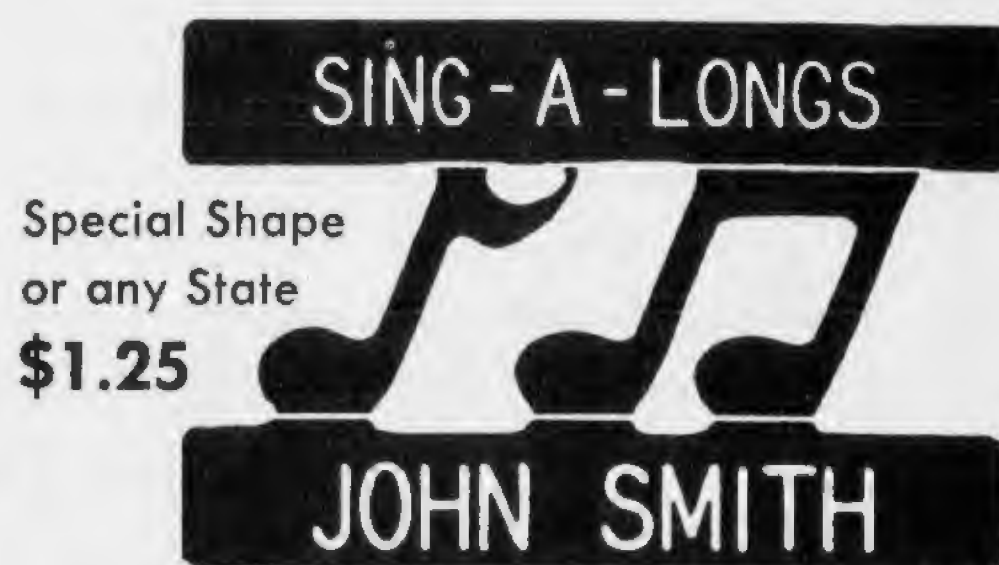
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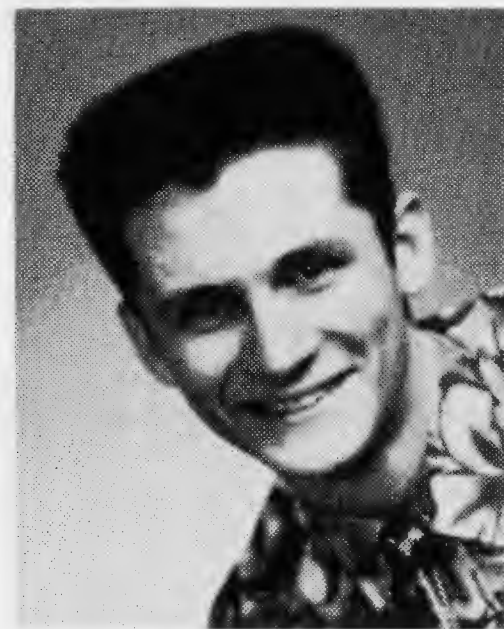
#2022 "LIGHT IN THE WINDOW"

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#2023 "SANTA CLAUS IS COMING TO TOWN"

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LAST MONTH

#2019 — "SING A LITTLE SUNSHINE SONG"

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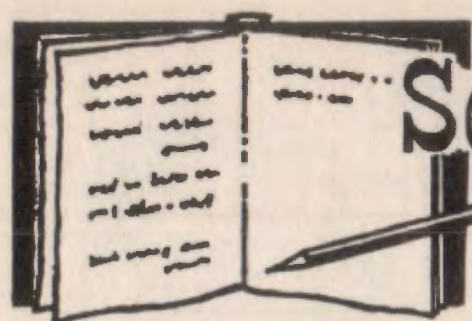
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- Dec. 1-2-7th Winter Winterland S/D Festival
Shelby City Park Gym, Shelby, N.C.
- Dec. 1-3-EAASDC Winter Jamboree
Hemer, nr. Dortmund, Germany
- Dec. 2-Catch All 8's Christmas Tree Ball
High School, La Mirada, Calif.
- Dec. 2-8th Ann. Grey Cup Square Dance
Ottawa, Ont., Canada
- Dec. 9-South La. Council Guest Caller Dance
Baton Rouge, La.
- Dec. 10-Teenage S/D Assn. Inst. & Christmas
Dance, Palomares Hall, Pomona, Calif.
- Dec. 16-New Iberia Hoedowners Christmas
Dance, Recreation Center, New Iberia, La.
- Dec. 16-Latham Circle Christmas Dance,
St. Michael's Pavil., Troy, N.Y.
- Dec. 16-17-3rd North of England S/D Conv.
Stanwick Hayes, Derbyshire, England
- Dec. 23-Guest Caller Dance-Reeths Puffer
H.S., Muskegon, Michigan
- Dec. 30-Guest Caller Dance
City Audit., Rapid City, S.D.
- Dec. 31-Rhythm-Aires New Years Eve Dance
Cerritos College, Norwalk, Calif.
- Dec. 31-New Years Eve Party
Hayloft, Asbury Park, N.J.
- Dec. 31-3rd Blue Ridge Twirlers New Years
Eve Dance, Winchester, Virginia
- Jan. 5-7, 1968-Wandering Squares Weekend
Hacienda Hotel, Bakersfield, Calif.
- Jan. 13-South La. Council Guest Caller Dance
Baton Rouge, La.

INDEED ONE MIGHT ASK

"What has happened to the gay color of square dancing," asks Don Bishop in the California Square Dancer. "I have been noticing the lack of color in men's shirts lately. Where have all the gay plaids, prints and pastels gone? Just about $\frac{1}{3}$ of the shirts at the dances these days are white. Take a good look at your next dance and you will see what I'm talking about.

"Hey, you guys! Let's try to put some color back into those shirts. Wear a colorful shirt to the next dance. Just see how much color you can add. Are we fellows going to let the girls carry all the color in this colorful activity of ours?

"Keep it colorful, keep it friendly, but most of all, keep it square dancing."

Sets in Order THE OFFICIAL MAGAZINE OF SQUARE DANCING

Published monthly for and by Square Dancers
and for the general enjoyment of all.

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GENERAL STAFF

| | |
|-----------------------|------------------------|
| Editor | Bob Osgood |
| Editorial Assistant | Helen Orem |
| Management Consultant | Jay Orem |
| Advertising Manager | Marvin Franzen |
| Dancer's Walkthru | Becky Osgood |
| Subscriptions | Betty Baker |
| Processing | Joy Cramlet |
| Art Consultant | Frank Grundeen |
| Photographer | Joe Fadler |
| Art Advisors | Chas. Dillinger Assoc. |

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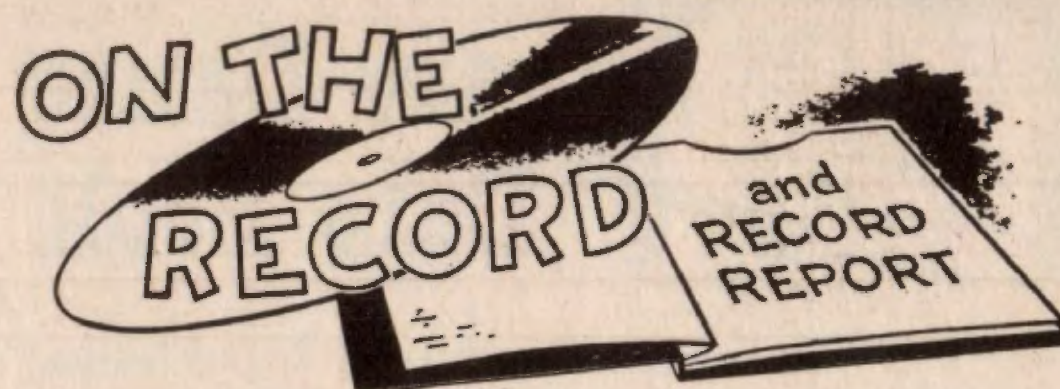
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SINGING CALLS

GIVE MY REGARDS TO BROADWAY —

Scope 505*

Key: F Tempo: 127 Range: High HB

Caller: Frank Lane Low LC

Music: Standard 2/4 — Xylophone, Piano, Drums,
Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: A familiar tune and danceable music.
A contemporary dance.

Rating: ☆☆☆

TODAY IS NOT THE DAY — Mustang 119

Key: C Tempo: 126 Range: High HC

Caller: Henry Hayes Low LC

Music: Western 2/4 — Piano, Guitar, Drums,
Bass, Violin

Synopsis: (Break) Around that corner — see saw
— circle — allemande — forward two for thar
star — slip clutch, skip one — allemande —
promenade — swing. (Figure) Head ladies
chain right — heads promenade half — heads
lead right — circle half — dive thru — right and
left thru — turn thru — arkie allemande — do-
sa-do — arkie allemande — promenade —
swing.

Comment: A country tune played in country style.
Dance patterns are contemporary.

Rating: ☆

ROBINSON CRUSOE — Wagon Wheel 305*

Key: D Tempo: 123 Range: High HB

Caller: Beryl Main Low LA

Music: Western 2/4 — Guitars, Banjo, Piano,
Bass

Synopsis: Complete call printed in Workshop.

(Reviews, continued on page 64)

| | |
|-----|--|
| HF | |
| HE | |
| HD | |
| HC | |
| HB | |
| HA | |
| LG | |
| LF | |
| LE | |
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| LC | |
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| LA | |
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| ELF | |

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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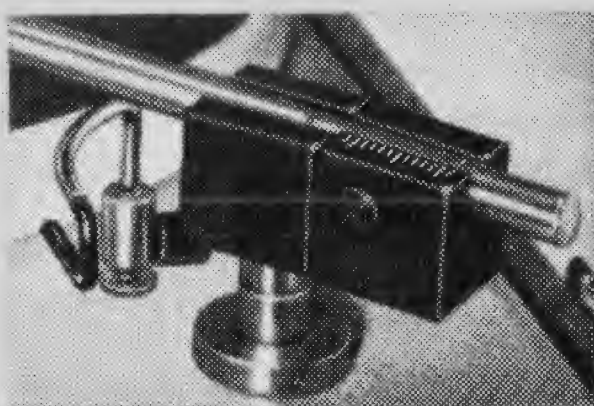
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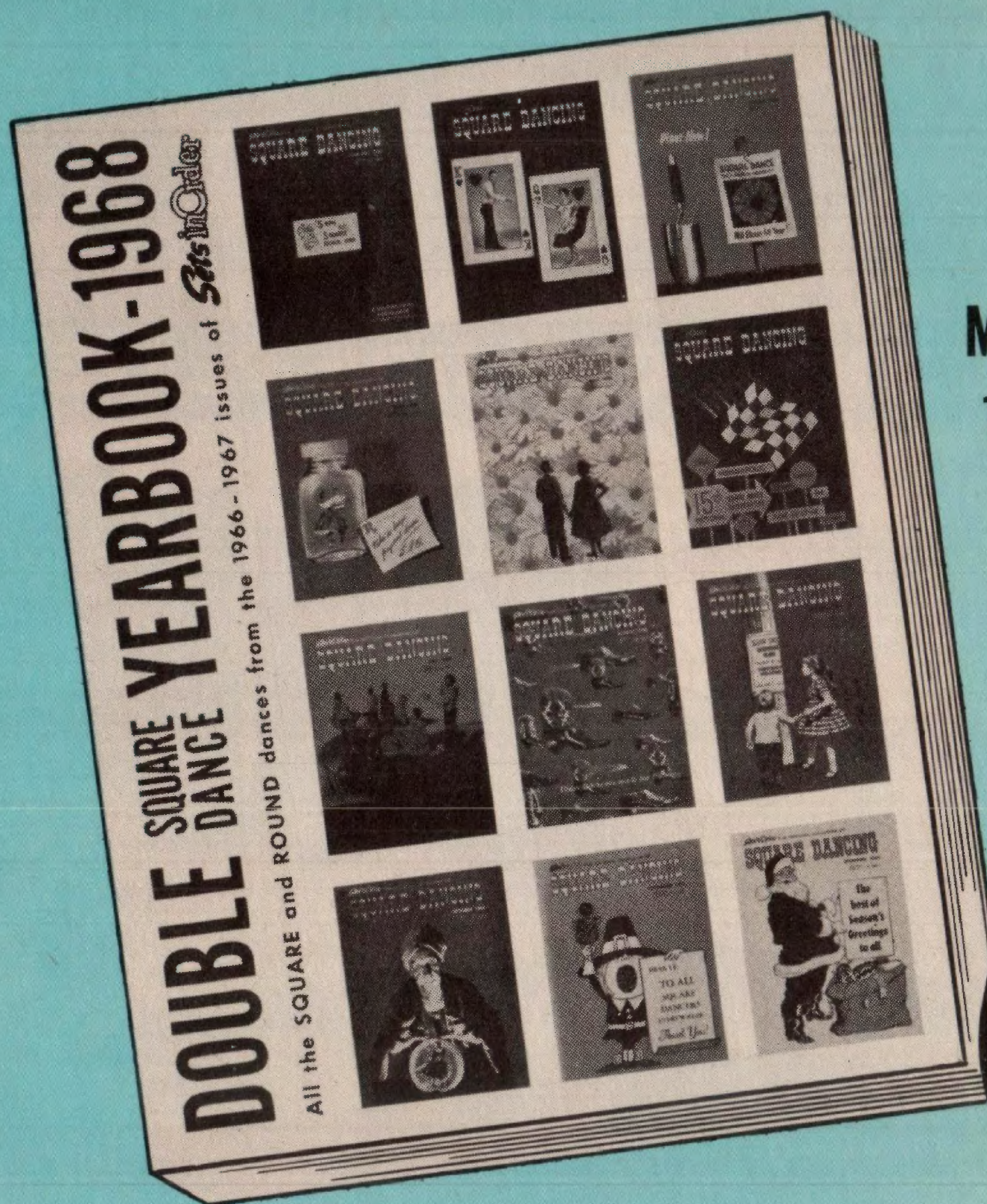
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Send your order in now — Use the handy post-paid envelope in last month's S.I.O. if you wish.

FEATURE FASHION



Shirley Gibson's party dress picks up the gaiety of the Christmas season. Of white cotton, it has a vine design in red and green flocking. Red nylon organdy glows at sleeves and neck, dipping to a V at the back where it is caught with a huge organdy bow. A bright red rose matches the organdy trim on the 8-gore skirt.

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AS I SEE IT

bob osgood

December 1967

SMILE!, THE DIRECTOR was telling us. "And you girls.—keep your chins up and your heads back and every once in awhile, shake your curls. Make it look like you're having a good time. Don't look at the camera. You say that square dancing is fun — now prove it to the people who are watching. If you make a mistake — smile! No one in the viewing audience will know the difference!"

These were helpful suggestions, especially twenty years ago when we were doing our first square dance television show. We tried our best, not just to please the director, but to do a good job of "selling" square dancing before the public.

Today those shows would look like the amateur performances they were. But back in 1947 when the "big eye" in the living room still measured only seven or eight inches, and folks all over the neighborhood came into the house to stare into this wonder of the electronic age, our square dance weekly performances were drawing the greatest number of viewers of any of the local shows in the area.

Even without the benefit of color, square dance costumes contributed a rainbow effect with their variety of pattern and tone. "Fans" would write to the station to tell us that they actually danced in their living rooms. It was a rare week indeed, when we didn't receive at least two hundred letters.

In the intervening years, local square dance T.V. shows have become regular fare in many cities. Charlie Thomas in the East, several stations in the Midwest and in Canada, Ed Durlacher and many others helped to pioneer the square dance-television partnership. Right from the start, the two, T.V. and square dancing, teamed up beautifully.

In the pioneering days of the "big shows," groups of square dancers with their callers were brought in to liven up the proceedings.

Too frequently, perhaps, the shows were less entertaining than the two or three minute square dance segments which they surrounded. Too many times it was the "corny" show; the hillbilly production that included square dancing because those responsible for the show felt that this was where square dancing belonged. Only at the insistence of veteran callers, who pointed out that square dancing was neither "hillbilly" nor "corny" and did not belong in the barn, did it become possible for square dancing to be portrayed favorably.

Because T.V. is today our most effective method of mass communication, would not either a national square dance show or a number of local area shows be timely? What about square dancing as a regular entertainment feature on T.V.?

Top notch choreographers, with little or no knowledge of what square dancing is all about, so often feel that square dancing by itself makes deadly viewing. According to one such "expert" we spoke to in New York recently, "a thirty second to one minute exposure of square dancing would be about all that the public could take."

Of course, we don't agree. However, our disagreement is not without an understanding that the viewing public must be kept interested. To sit and watch fifteen or twenty minutes of current day square dancing, one tip after the other, each tip lasting about five minutes, would be pure monotony. Square dancing is *not* a spectator activity. The dances today are aimed at the enjoyment of the participant. What may thrill the person as he dances may look like so much aimless, wriggling humanity to the nondancer.

We must assume that the average television audience is made up of almost 99% non-square dance-indoctrinated individuals. What then, will hold their interest?

We feel that the answer is, "Variety." Today's square dances have a tremendous visual similarity. They lack the lines, the stars, and

the circles which are available to the square dance choreographer. There is also a sameness in the music which could spell the end to any T.V. show.

Let's look at it this way. If we were to utilize all the variety available in square dancing — the beauty of the costumes, the great variety in music — and if we were to practice restraint in the exposure of any single form of square dancing, we *could* come up with a tremendously appealing show.

As part of Americana, our tentative format should have its relief moments. A folk singer, a barbershop quartet, bits of Americana, elements which might lead in or lead out of the dances themselves are readily available and need only dedicated research.

Consider the music. The variation of tempos, the quiet, the boisterous, good 2/4 rhythms with an occasional 6/8'er tossed in to speed up the toe tapping. A waltz, a Varsouviana and a polka — no limitation here. Instrumentation: the full, rich music of orchestra for a quadrille, the banjo and fiddle for a Kentucky Running Set. A martial melody for a Grand March, and the singing of many voices in a traditional Play Party.

Are we talking heresy when we mention the Virginia Reel as a part of square dancing? We think not. Only if we were advocating the "Corny," the "jug-on-the-floor," the old rough-and-ready barn dance, or anything that might be a detriment to the activity as a whole, would we knowingly be damaging the image we hope to project. If we wish to appeal to the public, we should talk in terms that the public understands. And everybody has heard of the Virginia Reel.

So many of our current singing calls have melodies popular to a wide cross-section of the people. What would be more interesting than a "Pop" group singing a current favorite, with a dissolve to a caller, singing the same tune, only using the words of a square dance?

Speaking of interest, what about the origin of the great American Square Dance? This nation is indeed the melting pot of many cultures and what better way to show this than through dancing? Think in terms of a group of Poles doing one of their colorful dances, brightly costumed and with brilliant music as their background, then dissolve to a square of dancers doing virtually the same figures, only as a modern square with typical square dance music

and calling accompaniment.

Square dancing is rich in historical background. Many traditional figures find their way into our contemporary squares. The old time, single visiting dances, the great circles, the play parties, and the couple dances, all lend a nostalgic taste of authenticity to the movement in general and to a T.V. program in particular.

What are we attempting to do with this hypothetical television show? Do we hope to sell everyone on the virtues of becoming a square dancer? Would we use such a program as one giant recruiting drive?

If square dancing could be depicted as the wholesome, rich activity that it is, and if we could reach the right people, then we would not have to be concerned about places to dance. Churches, schools, playgrounds are just waiting for the right type of activity to fill their halls. What better way of saying this than through the medium of television?

Of course, there will be many who find it difficult to keep their feet from tapping as they watch the show each week. We can imagine them turning to their spouse and saying, "You know, that looks like fun. If those people on T.V. can have such a good time, why can't we?"

Whenever an activity attempts to put its best foot forward, there are those who stand aside and criticize, but we believe, someday, somewhere, a Ford Motor Company, a Pepsi-Cola Company, or perhaps some service-minded institution, such as the Public Utilities of America, may ask themselves "What is the best possible method of portraying the typical American activity?" At that time, someone in the board room is going to raise his voice and suggest, "Why not through Square Dancing?"



We'd like to talk more about square dancing on television. The restrictions imposed by the

necessity of union membership is only one of the many problems we can discuss. There's the task of convincing the producers and sponsors that square dancing can hold interest without being a contest. There are many square dancers with a background wealth of show experience. As we accumulate some of your ideas, we'll go deeper into this phase of square dancing, in the future.

Wrap Up '67

IT HAS BEEN A GOOD YEAR. A busy year, but with many areas reporting good attendance at new learner classes this Fall, with attendance up at many state and area festivals, with the very warm, friendly, and for that reason successful convention in Philadelphia, for a tremendously successful trek to Europe with Earl and Marion Johnston, Frank and Carolyn Hamilton, and Johnny and Marge LeClair and 100 square dancers from many states and Canadian provinces, this has indeed been a year we'll remember.

- Among some of the significant new developments are these: the American Legion in the California Bay Area is seriously considering a resolution to recognize square dancing as the "Official Dance of America." The local area drive may spread across the nation. (Who knows? We may get that postage stamp yet!)

- Serious thought being given by Gold-Ribbon Committee to different proposals for a limited basics square dance program. It is not impossible that an estimated 75% of those who are potential square dancers cringe at the thought of the 20, 25, or 30 or more weeks spent in a learner's class. The prospect of having to face continual "new language" basics once they have completed their instruction period adds just one more hurdle. Prospects of a short course, of from 7 to 10 lessons, with an adequate number of places to dance using only a limited number of basics, is being studied. Latest suggestion being thought out is the possibility of a limited basics class held on 6 consecutive nights, starting on a Monday and going 3 hours each night for one week, with the final class being held on Saturday. The eventual goal would be to have places for these people to dance with a selection covering almost any day of the week.

- The work seems to be cut out for square dancer and caller-teacher associations across the country. Word of rising costs of hall rent-

als would indicate need for swift action, or a jeopardizing of the activity as we know it. Example: one square dance club now paying \$18 per evening faces rent raised to \$65 for the evening.

- Ideas: an interesting gimmick for large learner classes. Super 8 color motion picture film is not expensive. Consider one of your local square dancer movie bugs shooting a roll or two the first night of the learner's class; another roll the sixth night, and perhaps a final roll or two at graduation. The 10 or 12 minute film will undoubtedly include everyone in the class. There is no better way to impress those who had thought they *could never dance*.

- Just imagine the Detroit Lions football team at a square dance! This was the happening in Detroit the last of October. Dave Taylor did the calling. No report yet as to who won.

- A big bouquet of flowers to Manning and Nita Smith for setting up a special scholarship fund to encourage new teachers in the field of round dancing. This type idea can be extended to scholarship funds at many of the vacation institutes and callers classes throughout the country.

- The year was not without its sadness, and we regret the loss of several fine members of the square dance fraternity. Among those who will be missed is Jerry Adkins, Midwest City, Oklahoma. Jerry called for the pleasure of so many throughout the country, both in his club and travels, and also as an artist on the Longhorn label.

- This has been a busy year for us at Sets in Order. Quite a number of changes this past year, not the least of which has been a sabbatical from calling. After a busy 20 years behind a microphone, there is nothing stranger than coming through the door of a club you called for for two decades without P.A. system and records, and getting into a square and just dancing. In addition to being an eye-opener, the experience is proving extremely rewarding in many ways. While we won't stay away from the microphone forever, we are getting a tremendous insight on the activity as a whole, which we'll be talking about in the column in the coming months.



From our Sets in Order home to your home, wherever you are, warmest regards for the Christmas season.

SQUARE DANCING

Its Physiological, Psychological and Sociological Benefits

By Lee Helsel, Sacramento, California

AFTER a number of years of being associated with square dancing and observing the participants in this activity, as dancers, callers, teachers and musicians, I have been impressed with some of the positive results of square dancing and its contribution to our way of life. Surely the tremendous enjoyment — having fun — that comes from square dancing is strong motivation to participate in this activity. However, it becomes apparent that in addition to having fun, there are other values which accrue that are possibly more lasting and of greater continuing benefit. These I would classify in three areas — those having physiological benefits, psychological benefits and sociological benefits.

1. *Physiological.* The human organism, the books tell us, is a highly complicated mechanism whose proper functioning depends upon continued use of nerves, muscles, blood, respiration, the digestive system, and other organs. One of the obvious benefits of square dancing is the stimulation of these various components of the body. Continual body movement, with proper rest periods, becomes a must for normal living and square dancing provides an excellent

outlet for exercise, in proper amounts, for the body as a whole.

In dancing, increased respiration and blood rate allow for greater energy transmission from the blood to the muscles and other organs. Most of us live a rather sedentary type of life which provides for little physical exercise. We do not tend to exercise for exercise's sake alone, but by square dancing we exercise and at the same time it becomes a pleasant experience. It has been estimated that the average dancer walks from two to three miles per night in the average square dance. It seems apparent that most of us wouldn't walk that far just for exercise.

Benefits of Square Dancing

Another physiological benefit accruing from square dancing is the increased muscle co-ordination and skills acquired. Co-ordination of the use of the proper hand (and in round dancing, the proper foot) and balance necessary in executing certain basic square dance figures develops physical control. Many of our dance figures become habit patterns based upon continual repetition. Semi-automatic execution of some figures of the dance gives the nerve-muscle patterns a change to develop to their fullest.

Physical conditioning and maintenance of that condition is a positive benefit resulting from having fun square dancing.



As one of Sets in Order's articles of lasting interest, this reprint originally appeared in our November 1957 issue.

2. *Psychological.* Psychologically square dancing offers a distinct and abrupt change from the everyday pattern of living of the square dancer. The hectic life we lead today makes great demands upon us. The rapid pace of modern living leaves little time for restful meditation which brings about a refreshment of spirit and energy. Authorities agree that the ability to relax and change the pace of our everyday lives is an important step towards longer and better adjusted life. The relaxation in doing something different and pleasant through square dancing is probably one of its greatest psychological benefits.

Basic Human Needs

The human being has certain basic psychological needs that must be met just as certain physical needs are satisfied by food and exercise. A list of these might include:

1. The need to feel satisfaction in something well done.
2. The need to achieve success.
3. The need for new experiences.
4. The need for a sense of security.

These basic needs are satisfied in many different ways. Square dancing offers an outlet and a vehicle for accomplishing this. Satisfaction at having completed a "square" smoothly and without mistakes is certainly one of the things square dancing offers.

The need to achieve success may be realized in the dance itself, but very often comes following a successful party, jamboree or other event. The officers and committeemen of a club share in the rewards of satisfying this basic need.

New experiences which are typified by new dance patterns or meeting new people or doing "something different" add to the values of square dancing. Monotony leads to dissatisfaction, while variety sparks enthusiasm in retaining continued interest. This factor is not one to be overlooked by callers in planning their programs.

The feeling of security which we all need is realized to a degree in dance activities. The "anticipation" of the caller in doing a figure the dancer "thinks" is going to be called is based upon the feeling that the dancer has in mind that he has done it before and he is secure in its execution. Many of our figures are results of habit patterns formed by continual practice and represent a good deal of security.

It is quite possible that the average square

dancer, upon completion of a night of successful dancing, doesn't know what has happened to him, psychologically, but he experiences the feeling that "something" has happened and he likes it.

3. *Sociological.* The sociological factors relating to square dancing are inherent in the activity itself. The fact that it requires seven other people to form a square upon the call "Sets in Order" establishes a social group relationship that supplies practice for acceptable social contact in the group. The fact that the individual is only a part of this social order offers the realization that he is a member of the group and that he must do his part to remain as an accepted member of the group. All activities surrounding the square dance — club organization, serving on committees, working on behalf of others offers outlet for acceptable social behavior.

Shyness Dispeller

Very often an individual's behavior towards others is radically modified through square dancing. I recall the case of one couple who joined a beginners' square dance class and were so bashful and shy they would drop their eyes when spoken to by any person. Through continued relationships in the group and confidence gained by the realization they were an integral part of the group they are now "different people", still reserved, but noticeably "out of their shell" — and all due to square dancing.

The basic desire for social recognition finds its outlet in square dancing. We all have the innate desire to be recognized by the group. Through club activities it is possible for individuals to receive such recognition as a reward for "services rendered."

The Need To Belong

The need of an individual to belong to a group and receive group approval is satisfied in great measure by square dancing clubs. Participation in club projects offers all of us the chance to make some contribution to the group to which we belong and hence to ourselves as members of the group.

In conclusion, it appears that square dancing offers many of the basic factors that are necessary to satisfy the basic needs of people. I know of no other activity — physical or social — that offers so much for so little expenditure of time, effort and money. It is gratifying to know that square dancing offers all this and FUN, too.

A VIEWPOINT CHANGES

Last spring, Dean A. Krenz, who is publisher of the Trentonian, a New Jersey newspaper, came out in his column in the paper with some rather definite opinions about square dancing, mostly not too complimentary. Five months later he hit the same subject, only now his outlook had changed for the better. With Mr. Krenz' permission, we quote from his two columns.

OKAY, IF YOU REALLY WANT to take square dancing lessons I'll go along."

With those words and more than just an inkling of what I was letting myself in for, I set myself up for a series of Thursday night sessions of "good, healthy exercise." Nothing could be more wholesome than a couple of hours of square dancing.

The square dance pros guaranteed my wife and me that after 20 sessions (two sweaty hours each) we would be proficient in all phases of the dance, or sport, as I call it. Square dancing really is more athletic than artistic, which is all right because artistic dancing rates a big zero with me.

Our entry into the class had one tremendous drawback. The novices had already progressed thru their third lessons while we had had nothing more than a couple of hours of confusing instruction at the home of the neighbors who are also in the class . . .

The people in our square were quite confident the night my wife and I started. After all, they had already been thru three lessons that had weeded out the less determined. From the start of lesson four it was just plain chaos with my partner and my corner, neither of whom turned out to be my wife, signalling wildly for me to get over where I was supposed to be and "hurry up about it . . ."

The most tolerant person was a little old lady who joined our square to help get it functioning in some relation to the calls. She was

one of the old pros called in to straighten out those in trouble and with me she was great . . . She didn't even seem to mind when I made the same error three times in a row because nobody had time to explain just what went wrong the first time.

Granny is a real swinger in the square dance circuit.

The caller is another character in this drama. Every time I started getting into the pattern of moves he'd decide to teach us something new . . .

What he said made no sense at all, but somehow we managed to learn something about bending the line, passing thru, chaining across and a confusing move called four hands around — which is sometimes two hands around . . .

Most of the square dance steps are reasonably enjoyable. One, that involves holding onto the hand of another man, was not. Holding hands with a man, even briefly during a square dance, has all the appeal of grabbing lizards in a storm cellar . . .

Maybe next week I'll break my leg before the class . . . And if Granny can't make it, I hope she sends somebody good with hand signals.

(Several months have passed and now Dean Krenz thinks a little differently about square dancing. Here is what he has to say in his column.)

In these days of the hippy, dope, riots and upside-down morality, it's a pleasure to associate with some dyed-in-the-wool squares. The people I'm talking about are square dancers . . .

Some five months ago I wrote a column about the experiences of my wife and me in our first encounter with square dancing. We started the class after several lessons had gone by and we were terribly confused. The caller seemed to be giving his instructions in Chinese and the three other couples in our square ap-
(Please turn to page 77)

WALKTHRU

Sets in Order


A demure
"kitchen"
angel.

A CHRISTMAS DECORATION FROM YOUR KITCHEN

OUR DELIGHTFUL CHRISTMAS IDEA this month comes from the Kindergarten of Grant School in Santa Monica, California. If you're looking for table centerpieces or little favors, we're sure you'll vote approval of this charming lady. She's known as the Kitchen Angel — probably because most of her comes from your kitchen supplies.

Starting with the body you will need a heavy cardboard cone, such as thread or heavy string comes wrapped around. Spread white household glue over the entire cone. Then sprinkle crushed eggshells over the glue and let dry. (You will want to save your eggshells in advance but you needn't worry if they are broken or damaged as eventually you will crush them anyway.)

A styrofoam ball is used for the head. Cut strips of black felt for the eyes and a dot of red felt for the nose and glue into place. Decide where the angel's hairline will be (the hair does not show up well in the accompanying

photo) and cover this portion of the styrofoam with glue. Roll the "hair section" in coffee grounds if your angel is to be a brunette, and in cornmeal if she is to be a blonde.

A pipecleaner stuck into the head and dropped down into the cone will hold the head in place.

A second pipecleaner is wound around the first pipecleaner close to the base of the head and is extended to both sides. This will support the angel's arms. One piece of green construction paper is cut, folded and stapled over the pipecleaners. Leave an oval piece of construction paper connecting the two sleeves and bend this down the back of the angel to support her wings.

Cut two pieces of heavy foil paper (any color you desire) into the shape of wings and staple to the piece of construction paper at the back.

A halo, cut from green construction paper, is affixed to the head with a straight pin.

If you need to hide the confusion of pipecleaners at the neck, cut a green collar from construction paper and staple it below the head.

And a Merry Christmas to your kitchen from our kitchen!

CLUB COURTESY

by Judy Wright, California

(Reprinted from *Square Dance News*,
January 1967)

LET'S TAKE A FEW MOMENTS to think about club courtesy. First consider that your square dance hall is your club home. While you have that thought in mind, think of the following items:

1. How can your club plan the refreshments for a party containing an unknown number of guests? Courtesy demands a prompt response to an invitation. Pick your mail up each week . . . decline or accept for a certain number of squares in time to aid the other club to plan . . . After responding, do what you said you would do. If you accept for a square — don't

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fail to appear; also don't take four squares. A few extra or a few less, but keep within a reasonable number.

2. Pre-plan your raid with the caller or president of the other club. Your timing might be completely inappropriate. They may have cancelled a night, may be having a special closed party or maybe a business meeting. Think and plan ahead. Consider your own club members too. They really want to know what they are doing and where they are going. One more small point on raids — the other club will not expect you, therefore take your coffee pot and refreshments for the whole group. Our halls are our homes, but our homes are not stocked with the goodies we would like to serve unexpected guests.

... Your hall is your home — your club is you. Your club reflects your personality. Each and every club member is responsible for the reputation of the club. Be sure your club has a reputation for being courteous and friendly — it is worth the effort.

IDEA DEPARTMENT

Many square dance clubs as well as area associations have individual banners which serve as personal representatives either at home dances or far afield. A most unique and unusual banner, however, was displayed at the 16th National Square Dance Convention held this past summer in Philadelphia.

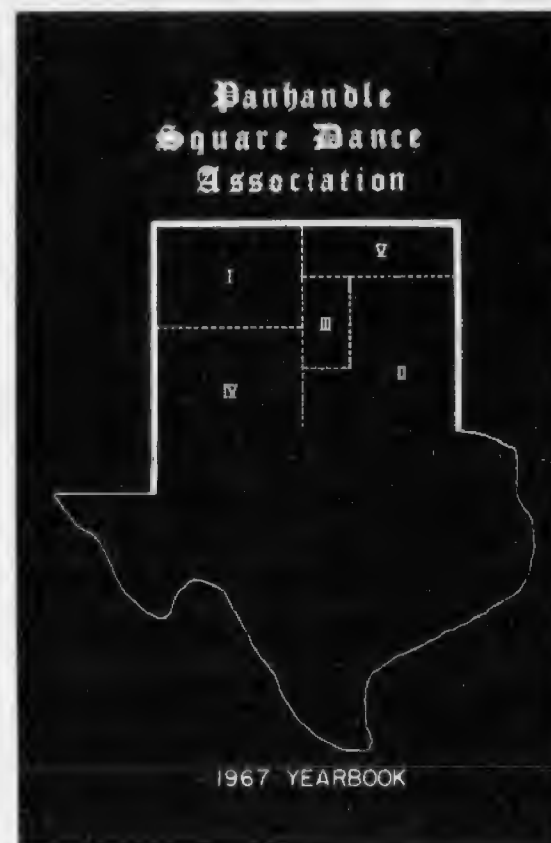
The Greater Cleveland Federation of Square and Round Dance Clubs, Inc. exhibited its "quilt" banner. In actuality this is exactly what it was — a nine-foot square quilt. 49 member clubs each supplied one square and then the sewing was completed by a quilting expert.

Originally the Federation had planned to raffle off the quilt at a local event to raise money, but by the time the quilt was completed the financial need no longer existed. So now the Cleveland area has a beautiful banner for display. To keep current, a second quilt is in the making which will include new clubs which have been added to the Federation roster.

Hear ye, hear ye, all associations. Anyone for one gigantic sewing bee to "cover" the square dance world?

AN ASSOCIATION YEARBOOK

The Panhandle Square Dance Association of Texas published a most attractive and useful yearbook, covering its 1967-68 (April-March)



The cover of the Panhandle yearbook attractively printed in silver on a black background.

season. Each of five member districts were represented by photographs and biographies of officers and listings of member clubs with vital statistics about each club.

The center spread of the booklet contained a calendar which included Jamboree dates of the Association with space left for jotting down additional dance dates or notes.

| APRIL 1967 | MAY 1967 | JUNE 1967 | JULY 1967 | AUGUST 1967 | SEPTEMBER 1967 | OCTOBER 1967 | NOVEMBER 1967 | DECEMBER 1967 | JANUARY 1968 | FEBRUARY 1968 | MARCH 1968 |
|------------|----------|-----------|-----------|-------------|----------------|--------------|---------------|---------------|--------------|---------------|------------|
| Sun | | | | | | | | | | | |
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Also included were a history of the Association, its By-laws and a listing of the Square and Round Dance Callers and Teachers Association of the area.

Commercial advertising, which undoubtedly paid for printing the 24-page booklet, was appropriately "limited to those firms who serve or assist the dancer."

A FOLLOW-UP STORY

THE JULY 1966 DANCER'S WALKTHRU featured a story about the Mystery Night Program of the Staten Square Set of New York. Twelve months later a report was received from the Watertown Promenaders Square Dance Club of South Dakota telling how it had adapted this idea to its own needs.

Expanding the original idea of traveling to dance with other clubs, the Promenaders used the plan to promote its State Federation candidate and to advertise its 13th Anniversary Dance. Starting a month prior to both events, two squares of Promenaders travelled each week visiting surrounding square dance clubs.

Arriving shortly after a dance had started, the couples donned masks and capes and entered the hall carrying a large banner. The costumes were made of black cotton and the capes and banner were decorated with skull and crossbones and the words Mystery Night Riders, all executed in white.

Circling the hall and ringing cowbells, the Promenaders aroused the curiosity and interest of the dancers. Then they unmasked and joined in the next square and at the following intermission announced their anniversary Dance and invited all to attend.

Another example of how the news and story of one club's activities was used and enjoyed by other square dancers. What does your group have to share?

A WINTER THEME

LAST YEAR THE ALBION AMBLERS of the city of the same name in the state of Michigan dressed-up one of its November square dances by labeling it a "Hunter's Ball." Guests were invited; all were assured that no licenses were required to enter the hall.

Appropriate to the season in that area, the spacious hall was decorated with pictures of pheasants, wild ducks, deer and hunting dogs. Original hunting licenses, made from orange construction paper with black lettering, were displayed. Window sills were filled with duck decoys. A miniature forest scene complete with pine trees, squirrels and deer was arranged on the registration table.

As dancers arrived, each lady had a tiny hunting license (1½" x 3") pinned to her back. At the beginning of the second tip, the club

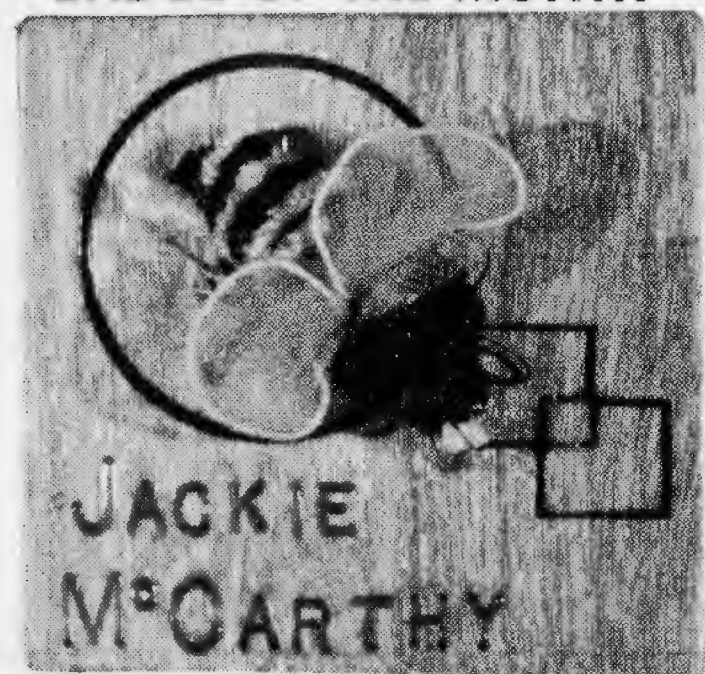
The WALKTHRU

caller formed the dancers into two circles with the ladies on the inside and the men on the outside. The feminine circle remained stationary, and as the men circled left they were given licenses corresponding to those the ladies wore on their backs. It was then up to the men to match hunting licenses and find their partners for the next dance.

During the last tip of the evening, extra men were given toy rifles to help them "cut in" on any square.

What an appropriate and delightful type of theme for this time of year. Perhaps your club would like to try something similar.

BADGE OF THE MONTH



Buzz with us this month to Bramalea, Ontario, Canada, where the Circle B Squares dance every other Saturday night.

The club is justly proud of its hand-made badges which are created by members of the executive committee.

First the badges are cut from plywood and the circle and squares are stamped on with a special tool. Next the individual names are burned into each badge. Then artificial bees are coated several times with a plasticized varnish and are attached to the pin by a wire which is wound around the body of the bee, extended through tiny holes drilled in the wood and firmly fastened at the back of the badge. Finally a clasp is glued into place.

Interesting to learn, the bees were purchased from a local Home for the Aged gift shop where the club demonstrated square dancing as part of the Christmas entertainment some years ago.

SQUARE DANCE PARTY FUN

CHRISTMAS STUNTS

"'Tis the season to be jolly . . ." and following that dictate, perhaps you'd like to try some of these ideas at your holiday dances. Sent to us by Orphie and Wray Easson of Ontario, Canada, the stunts are directed specifically to the Christmas season.



Musical Christmas Trees (a version of musical chairs).

Cut Christmas tree shapes from newspapers and give one to each couple. Using a record of Jingle Bells, have couples march around the hall. When the music stops (have your caller handle the record), each couple places his paper tree on the floor and stands on it. When the music starts again the trees are left on the floor, the couples move slightly inside the ring of trees and continue marching. A helper removes four or five trees so that the next time the music stops some couples will be left without trees to stand on and will be eliminated from the game. This routine is continued until only one couple is left and becomes the winner. (Thinking into the future, this stunt could be adapted to many seasonal parties.)

Carolling Squares (noisy but fun).

Make a list of Christmas songs, listing each title eight times. Give each dancer a song

title, being sure that four ladies and four men all receive the same title. On the signal to begin, each dancer sings out his song while he looks for seven others vocalizing the same tune. The eight ending together form on for the next square.



Christmas Card Squares (for mixing couples).

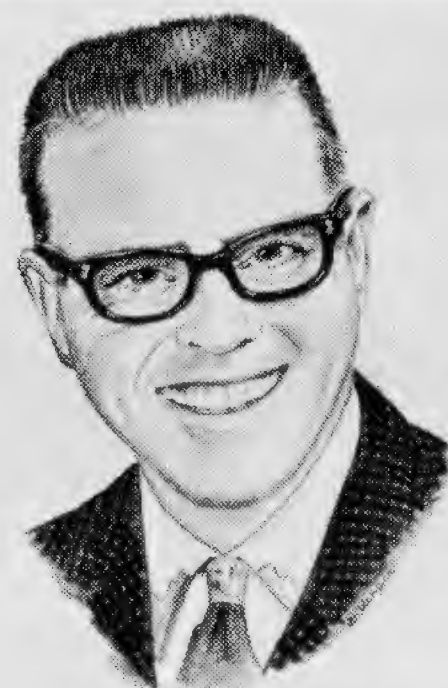
Cut used Christmas cards into four pieces. Mix together in a large container. Let each couple draw one piece. During an intermission have couples match pieces to complete one picture making a square for the next tip. (The same principle could be followed for singles by cutting cards into eight pieces, or for a round dance by cutting cards into two sections. For individuals or for couple dances, be sure to keep separate containers for the men's drawing and for the ladies' drawing.)



INTERVIEW

THE THREE Cs OF SQUARE DANCING

BRUCE
JOHNSON



We've talked with Bruce Johnson many times on many different subjects. In our most recent yak session we took off on a topic which is becoming more important to square dancers every year. This subject of "styling" is also a pet point of discussion with Bruce and the following conversation is only a sampling of the thinking he expressed. We started out by asking Bruce what he thought to be a good definition of square dance styling.

Bruce Johnson: There are really several synonyms for styling, as I understand it. When I think of "styling," I immediately think of several other words. One of them is "consideration," another "comfort," another word is "co-operation." And something else that comes into play when I think about styling and that is "a smooth response to a musical stimulus." You might call all of this the "three C's plus one."

S.I.O.: All right — let's start by talking about consideration on the dance floor.

Johnson: You often hear people say, "I dance for fun." Fine. Fun is wonderful *as long as it doesn't interfere with somebody else's fun.* Sometimes people may be very self-centered in their fun to the point of making it very "un-fun" for somebody else. An example of this occurred several years ago when the entire nation had problems with kicking. As a whole, kicking has died down and pretty much disappeared but at that time when anyone went to a National Convention, for instance, and would look over the floor, he would see a lot of this kicking and start chewing his fingernails. The kicking may have been fun for some of those people but it could endanger somebody who didn't enjoy it and it could take away their fun.

Extra twirls, things like that, come in the same category. They can be fun when you

WHAT'S ON YOUR MIND?

This interview series — talking to various leaders in the field of square dancing on a wide variety of subjects — has been a part of Sets in Order since October 1966, when we opened up the series with an interview with Bruce Johnson. In the various months, we have talked about everything from round dancing to the language of square dancing. We've talked about fashions. We've also talked, here, this month, about styling.

We would like to know if we are covering the type of subjects that are of interest to you. We would like to know who, in the field of square dancing, you would suggest as subjects for future interview sessions. Where at one time we thought one day we might run out of ideas for Sets in Order, now we have come to realize those things that are of greatest interest to the largest number of SIO readers. When you have the time, drop us a note. Let us have your suggestions and we will take it from there.

have enough room, with the right people. At a round-up, on a slick floor where the squares are jammed in tight, the extra twirls are very inconsiderate of the people around who don't really have enough room to dance, anyway.

S.I.O.: Do you think these things can become a habit?

Johnson: Very much so. They're not done with any malicious thought but just with no thought at all except for a certain selfish pleasure. One of the things I object to most about some things that are not normal in a square is not the thing itself but the attitude of the people who do it. For example, when you do something that is not standard and is not accepted everywhere, this is fine as long as you do it with people who feel the same way and enjoy doing it. When you get with somebody who hasn't the faintest idea what you're doing or doesn't care to do it, a whole evening can be spoiled for somebody. We don't have national standardization yet but I can think back about 15 years ago when they did things quite a lot differently in different parts of the country. Still — when you visited that part of the country, you did like the Romans, their way.

S.I.O.: It gets back to consideration for the attitudes and likes of other people towards how they dance.

Johnson: That's right. I object to somebody trying to force a particular style onto somebody else who is either unsuspecting or has decided he doesn't like that style. This goes for the caller, too. Rather than coming into a place that does not do his style and adjusting to the new place, the person who has something a little bit different has come to feel that this is a "badge of pride" and he's going to get everybody to do it his way. Years ago, if we as callers had tried something like that, we would have been run out of there. So the consideration goes into the caller's situation as well as the dancer's.

S.I.O.: We've hit the first of your three C's, Bruce; let's go on to the second one — comfort.

Johnson: Comfort in dancing is just plain physical comfort that can come from many things. We have found little ways of doing things that create more comfort in the flow of the dance. We have had a number of people in the dance activity who have had physical problems and

they are not inclined to get back into the activity because one person, jerking or yanking them in the wrong direction, could put them back in the hospital.

A group that is aware of comfort and smoothness, which you have to have to achieve comfort, and is made aware by their caller or teacher of body mechanics — this type of group has the best over-all longevity for their dancers. Their dancers last longer — something happens to put them out for awhile — but they come back again. Comfort even includes giving the dancer more time to enjoy the sociability of square dancing.

S.I.O.: And gives him a chance to be a better dancer?

Johnson: Exactly. I classify people, when somebody asks me about good dancing. I make a distinction between a good dancer and a good "movement-follower." There are frequently people who are very good movement-followers but very poor dancers, by my definition. They get where they're supposed to go, all right, but the way they get there — shoving and running and pushing — is something to behold. There are other people who move so that it is poetry to watch them. They may get loused up as far as the call is concerned because strange terminology might befuddle them. They may not react rapidly enough to get there in sufficient time but when they move these people move with grace. Grace is hard for me to define but it's compounded of a smoothness, a blending — and it's a joy to watch. As a caller I am inclined to focus towards people like this; it makes a difference in the timing of the group as a whole.

S.I.O.: The third in your series of three C's is cooperation. What are your thoughts on this?

Johnson: There are several types of thrills that a person can get out of square dancing. Just getting to the right place and being thru a baffling maze of geometric movement and coming out right is a thrill, there's no question about it — and it's exciting. But it's not the total picture of square dancing. There's another kind of excitement that to people who are musically-oriented or dance-oriented — in the broad sense that dance is a performing art and a participating art form — is very satisfying. It's the cooperation of eight people to the point

that it becomes a fluid, comfortable thing.

For example, in a right and left grand, it's a great satisfaction to me to keep an eye on the man directly across from me and see if I can meet my own partner at the end of a right and left grand and touch hands at the same moment that he touches hands with his partner on the other side of the square. If I can be on the same foot as he at that time, if I can reach home at the same time, turn the lady under, have my hand go up, if we can swing and face to the middle at the same time — if we can do all that and enjoy ourselves and smile and have a wonderful time without working at it — this is ultimate satisfaction. It is more than that — a deep thrill.

Or, once in awhile you'll be with a group of people in a square who have a feeling for the Abilene lift, a two-step type of thing. Given the opportunity and time to do this little one-two-three-lift step — that little up-breath at the end — it's a wonderful feeling of rhythm — of surge in rhythm. When you get a whole square that cooperates in that way, it's—again—thrilling. We have so enjoyed dancing with Joe and Claire Lewis who will do this in their dancing themselves, if they have enough time and opportunity. Pretty soon it catches and others will start doing it and it makes for a kind of exhilaration. This is the kind of thing that comes out of real cooperation. I think this is really why people clap when they get thru dancing — not for the caller, really, but because they're so happy that they cooperatively came out right and didn't have to work too hard at it. If, on the other hand, they had to work hard and got messed up but they came out right, this is a different kind of thrill — and cooperation — and they clap like mad for this, too. It's a thing of being aware of and blending with the others in the square with you.

S.I.O.: As a follow-up to the three C's, you had a "plus one." You called style a smooth response to musical stimulus. Let's talk about that.

Johnson: Music in itself can stimulate people in many different ways and — depending on the choice of music you use — you'll get a certain type of response from the dancers. The more knowledgeable the caller is musically — assuming that he has all the other things he must think about under control — the more readily he can concern himself with the proper

choice of music to fit the mood that he wants at that instant. I'm saying "instant" — not that "evening," because within an evening's dance he will want a variety of moods for a variety of reasons.

If he's looking for a charging, stimulating, driving type of rhythm, he would do well to pick true-beat type of hoedown that is non-phrased and played with vim and vigor. At another time in the evening he may want a tune that is soft in character and volume, gentle in its feeling. At still another time, he may want a tune that is flamboyant. Each of these adjectives has connotations that are probably highly individualized. Music can be many things and the dancers will respond to this.

If the caller knows how to use it a well-played 6-8 type of rhythm will give a group a "skipping" feeling — even an inexperienced group. It's a happy-sounding rhythm and some of the 6-8's will skip, some of them will limp, some will shuffle along smoothly, some will bounce. Placed carefully in the program, this will elicit a certain response from the dancers which they can't deny.

S.I.O.: The emphasis over recent years has been on quality of movements rather than on quantity. Would you give us your opinion of how a person might become a better square dancer?

Johnson: In order to become a better dancer — and here again we make the distinction between a better dancer and a better movement-follower — you have to have first of all the desire to dance. Anybody who has the desire to become a good, comfortably smooth dancer can do so. One of the places to start is with the caller-teacher himself. He should spend part of the time in which he teaches not only on *what* but on *how*. And then there are the "workshops." To me these should not be entirely for the exploration of the latest new movement. I have nothing against that but I do think that there should be more exploration of *how we do what we already know*. It could include the exchange of ideas on how to do things more comfortably; it could help over some rough spots in dancing that exist currently. Perhaps there could be two different types of workshops — one to explore the new, one to smooth the already known. All of this would add up to the three C's and the plus one of reacting to music.

REPORT FROM THE ROUND DANCE

STANDARDIZATION PANEL

PART I

THE FIVE-COUPLE PANEL appointed by the Directors of the Round Dance Panels, Winnie and John Nash, met in a one-and-a-half-hour session at the National Convention in Philadelphia with assembled Round Dance Teachers, Leaders, Callers, and Dancers for a serious, cooperative, and thoughtful discussion on Round Dance Terminology, its use and application.

Winnie and John Nash were introduced to the group and tribute paid to them for their excellent work in organization, in communications with all the panel members, and the tremendous amount of "ground-work" laid prior to the Philadelphia Convention.

Following this, the panel members were introduced: Edna & Gene Arnfield, from Skokie, Illinois; Jack & Darlene Chaffee, from Aurora, Colorado; Blackie & Dottie Heatwole, from McLean, Virginia; Frank & Phyl Lehnert, from Toledo, Ohio.

Kermit & Ruby Knudsen, from Fremont, Nebraska (panel "stand-bys") and Eddie Palmquist and Audrey VanSickle, from Alhambra, California (evaluators) were also introduced.

Introduction

As orientation, a few introductory remarks were made by the moderators, Forrest & Kay Richards, which included:

1. Recognition of contributions of "Pappy" & Dorothy Shaw, Lee & Lu Katke, Doc & Winnie Alumbaugh, Ginger Osgood Worthly, and Frank & Carolyn Hamilton.

2. Need for continuance of standardization on a national scale — for cross-country unity and understanding.

3. Mention of the fact that the policy, as initiated in Long Beach and as adopted by the following two National Conventions (Dallas & Indianapolis), would be continued. This was, "No change should be made unless and until it is clear that a change **MUST** be made."

4. The need for finalizing recommendations

made at previous Conventions, as initiated in Long Beach, to the effect that changes and additions agreed upon would be tried out for a year. At the following Convention, then, those agreed-upon changes and additions would have their final vote and be considered "completed." If, however, during this year-interim, those changes and additions were found to be inadequate, adjustments would be made, or they would be dropped, depending upon group decision. Because the official vote had not been taken in Dallas or in Indianapolis, it was decided to, first of all, vote on all prior recommendations before continuing with the newer matters for consideration.

5. Announcement that, as before, recommendations and results determined by contributions of panel members and group assembled here would be placed in the hands of the Moderators, the Directors of R/D Panels (Winnie & John Nash), and the R/D General Chairman (Don Wilson).

6. Mention of R/D Chairman's responsibility — to see that the recommendations and results are directed to the Round Dance Magazines, the Round Dance Teachers' Associations, the Round Dance Recording Companies, and to the General Round Dance Chairman of the following National Convention (Omaha).

7. Brief statement of goals for accomplishment and procedure.

The official vote was then taken on terms and definitions recommended by prior Conventions with the resultant and clarified list completed below:

ADJUST or BLEND — The adjustments or changes in body position, balance, or weight made during the last step or two of a figure to permit the next to be started normally, easily, and on time. The one word, **MANEUVER**, is not to be used in this context.

CHANGE SIDES — Cue words to indicate that partners exchange places with type of change

given in small print. The terms, CROSS or CROSS OVER, are not to be used.

Example: **Change Sides, 2, 3;**

CHECK — Added or substituted term to warn of reversal of direction of movement on next step.

Example: **Fwd, 2, Check;**

CORTE — In closed Position dip backward on the left foot, flexing the knee. (The woman dips forward on the right foot.)

Example: **Corte, —, Recover, —;**

FOOTWORK

Opposite Footwork — To indicate partners execute same or similar steps using different feet (i.e., M's L & W's R or vice versa). The term, OPPOSITE, is to be used in preference to COUNTERPART.

Same Footwork — To indicate partners use same feet in consistent alternation (i.e., M's L & W's L, etc.).

HITCH — The basic figure consists of three steps and a hold on the fourth count. The first step is forward or backward, with the second step a close-step to reverse direction of motion; the third step moves in the opposite direction from the first step. The basic step can be modified by adding the word, four (4), to indicate an additional close-step on the fourth beat. The word, HITCH, is given as a warning cue with the actual steps following in standard cue line fashion.

Examples: **(Hitch) Fwd, Close, Bwd, —;** or
(Hitch) Bwd, Close, Fwd, —;

Double Hitch — Cue words to be used to indicate FWD, CLOSE, BWD, —; BWD, CLOSE, FWD, —;

PICKUP — The action in which the man leads the woman in front of him to end in Closed Position. (The usual movement is from Semi-Closed Position leading the woman to Closed Position as the man moves forward.)

Example: **(SCP) Fwd, 2, 3; Pickup (to CP), 2, 3;**

REVERSE — To pertain to direction; as, RLOD for CLOCKWISE; also, to indicate a left-face turn when used prior to TWIRL or SPIN.

SPIN — An individual right-face turn (normally 360°) with no hand contact nor progression. REVERSE SPIN is to be used to indicate a left-face action. (The term, SPIN-MANEUVER, however, indicates a left-face turn for the woman while the man maneuvers.)

SWIVEL — A step usually taken on the ball of the foot with the motion of the next step or body movement causing the foot to turn at the point of contact.

TWINKLE — A diagonally progressive figure in which the cross step on the first count is followed by two more steps accomplishing a change of direction (usually 1/2 turn). A TWINKLE is not to be confused with a SCISSORS action. Crossing step may be in front or in back as indicated in small print directions. The term, CROSS WALTZ, is not to be used.

Example: **(Twinkle) Cross, Side, Close;**

TWIRL — A progressive right-face turn by the woman under her own and man's uplifted hand. Directions will indicate which hand is involved and specify foot action. If no progression is desired, the term, SPOT TWIRL, is to be used. (TWIRL is not to be confused with SPIN; TWIRL indicates hand contact and progression.)

Example: **W Twirl, 2, 3;**

WHISK — The basic figure consists of a three-step action in Closed Position during which the man steps forward on his left foot on the first step, sideward on his right foot rising slightly on the second step, and crosses his left close behind his right on the third step to end with his weight on his left foot in preparation for a THRU action on the next step. (The woman would step backward on the first step, sideward on the second step, and would also step in back on the third step.) This figure is not to be confused with BOX or ROCK.

Example: **(Whisk) Fwd, Side, Behind;**

Editor's note — Part Two of this Standardization Report, covering some of the conclusions made by the special panel, will appear next month, in the January issue of *Sets in Order*.

"SISTER CITIES" ACROSS THE SEAS

By Frank McKenzie — Dunedin, N.Z.

"I think that having a 'sister square dance club' is wonderful and I hope that we can get to know each other better as time goes by. I also think that other cities and clubs should promote more of this sister idea, perhaps to help ease the tension in the world today."

This is quoted from a letter received in Dunedin, New Zealand, by the Jim Donaldson Country & Western Square Dance Club. The writer was Bob Landis of Portsmouth Partners, Portsmouth, Va.

As the result of a letter sent to Jim Horton of Hampton Roads Callers Assn. and forwarded on to Bob, another contact was forged in the "sister city" idea which has been carried on for several years between Dunedin, N.Z. and Portsmouth, Va. Various clubs and groups have made contact with their counterpart in the other city, with exchanges of news and views of mutual interest. Now square dancing has been added to the list of groups in contact and both clubs concerned are enthusiastic about the idea.



1



2



3

STYLE SERIES:

THE CHINESE KNOT REVISITED

WITH EACH NEW GENERATION of square dancers comes a realization that movements, old to some of us, are *brand new* to others. When we get letters asking us to do some figure we did a number of years ago, we know that this is the case:

Let's take a look at the combination of move-

ments put together by Dan and Madeline Allen, known as the *Chinese Knot*, better known to some as All Four Couples Right and Left Thru and All Four Couples Suzy-Q. Starting with the first part of the movement, the dancers in our square (1) each face their corner and walk by (2), the men moving clockwise, and the ladies counter-clockwise. Moving on, they give a right to the next they meet (their opposite) and pull by (3). They move on and weave past the next (4) moving the men to the inside and the ladies to the outside until they meet their partner (5) at a spot opposite from their original starting position,



7



8



9



13



14



15



and courtesy turn (6). The movement the dancers have done to this point, is All Four Couples Right and Left Thru.

Going back to the start (1), All Four Couples Suzy-Q also starts with the dancers turning their backs on their partners and facing their corners (7). They move past their corner (8) and, meeting their opposite (9) turn by the right hand (10) half way around and pull by (11), (in effect, doing a turn thru).

Now, with the men moving counter-clockwise, and the ladies clockwise, the men go to the outside and the ladies move to the inside (12) as they pass their corner and return home

to turn their partner by the left (13). Repeating the Suzy-Q movement, they walk past their corner (14), turn their opposite by the right (15), and return, passing left shoulders with their corner (16), and courtesy turn their partner (17) to end as they started (18), in their square.

Naturally, if they were to put the two movements together, they would first do the All Four Couples Right and Left Thru and then, from that position across the square (6), they would start their Suzy-Q movement. This may be considered a "gimmick," although it is completely descriptive, once the traffic pattern is explained.



CALLER



ROUNDUP

INTRODUCING SIX CALLERS who are doing solid jobs for square dancing in various areas of our own country and Canada. Several nods are due them for their contributions to the cause.

Phil is in constant demand to teach new dancers and has made a name for himself in this field. With his wife Ellen he conducts a Camp-In Jamboree in Northeastern Oklahoma each year. In 1966 he was elected president of Texas' largest, the Panhandle Square Dance Assn., with a membership of about 4300 square dancers.



PHIL NOLAND
Phillips, Texas

With almost 10 years of calling experience behind him, Don now calls regularly for 7 clubs and teaches at least 2 classes every year, including round dancing. For three years he held a square dance camp at Red River, N.M. and he and his wife Peggy travel over 30,000 miles every year bringing square dancing to their own and neighboring areas.



DON ASHWORTH
Enid, Okla.



ALLEN TIPTON
Knoxville,
Tenn.

Allen has been calling about 5 years and has seven clubs for which he calls regularly, including those of the Knoxville Recreation Dept. He also teaches classes for four of these clubs. He has been on the staffs of several area institutes and is a recording artist on the MacGregor label.



MACK PIPKIN
Raleigh, N.C.

Mack, a popular caller for a number of years, is active in the Callers Assn. of North Carolina. He has helped to break down the local picture of square dancing as a "knock-down-drag-out" type of activity and also to establish a building fund enabling the Dixie Twirlers Square Dance Club to have their own hall for dancing.

On October 21, 1966, Circle Four Club of London had a "recognition night" for their caller, Perry, acknowledging his many square dance activities. These have included work with junior square dancers and senior citizens; conducting square dance classes on T.V.; serving as a member of the Executive of the South Western Square Dance Assn. and calling regularly for three clubs, plus teaching classes.



PERRY STUART
London,
Ont., Can.

Clark, a native San Diegan, spends at least three nights each week at his calling hobby. He was president of his square dance club three terms; president of his round dance club and then, when he started calling, became president of the San Diego Callers Assn. He has called for about 6 years and insists that his dancers dance to the music — while SMILING! Physically he ranks among the world's tallest callers, soaring to 6'6" in height.



CLARK ELLIOTT
San Diego,
Calif.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, Sets in Order, 462 North Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgement of each one.

Alaska

Dancers from two foreign countries, ten states and numerous cities thruout Alaska attended the Alaska Centennial Squaredancer-ama held in Anchorage. Feted at each of the three big dances were local couples who contribute much to square dancing — the Ioanins, Bernards and Clarks. Grand finale of the publicity campaign was a 30-minute, unrehearsed dance on T.V., with Jack Johnson, the festival caller, at the mike. To emphasize the universal interest in square dancing; the Bill Martins of Saudi Arabia, the Vic Karrens of Utah, the Gene Browns of Missouri and the Dave Gleasons of California were the T.V. dancers.

— Jimmy Carney

Colorado

Colorado square dancers are readying plans for a large attendance at the 17th National Convention in Omaha in June, 1968. State Association Committeewoman Mrs. Verna Jeske

is arranging for a train coach leaving Denver on June 19; Denver-based Square Wheels Trailer Club is sponsoring a trailer-camper convoy leaving June 16 and returning via the Black Hills of South Dakota. Special promotional brochures are being distributed by the Colorado State Assn. to member Councils in the state and ideas are being worked out for a distinctive decal and clothing for all Colorado dancers who will attend the Convention.

— Jack Halfacre

Massachusetts

Bill Whidden of Randolph and Ed Konetchy of Holbrook are club callers and teachers for the Teen Promenaders in Holbrook. They also call for the Pre-Teen Promenaders.

Rhode Island

The Annual Festival of the Rhode Island Federation of Square Dance Clubs was held at Rhodes-on-the-Pawtuxet on Nov. 11. Some 30 callers from the Narragansett Callers Assn. were featured. Frontier Twirlers were the host club with Federation President Joe White as General Chairman.

— Bob Horton

Connecticut

Governor John Dempsey of Connecticut pronounced the week of September 17-23 as Square Dance Week in the State of Connecticut. Special dances were held every night of that week in Constitution Plaza, Hartford, with at least 5 clubs participating in each. Among those who contributed to the success of the project were square dancers Joe Viens, Bill Addis, Camille Poisson; R. Coes, Director of Constitution Plaza and Frank Atwood of WTIC-TV in Hartford.

— Leo H. Nolin

Michigan

Sept. 25-30 was designated as Square Dance Week in Kalamazoo, Mayor Raymond High-

Nita and Manning Smith, at left, thru the Texas Round Dance Teachers Assn., present their first \$100.00 Scholarship Award to Gloria and Bill McGill from Amarillo at their Teachers' Institute. Association presidents Vivian and Jimmy Holeman are at right.



tower making the proclamation. Chairman of the week's activities was Charles Fry. Dancers appeared on WKZO-TV and there was dancing every night at various shopping centers thru-out the city, climaxed by a callers jamboree on Sept. 30 with all area callers participating.

— *Alice Kniss*

Up to 3 years ago most of the square dancing in Marquette was done to records as there were no local callers. Now interest in square dancing in the area has been given a big boost by men who have learned to call and teach, among them Chuck Jones, Dale Bockland, John Rublier and Frank Schwernin, who call for dances thruout the Upper Peninsula and conduct beginners classes every year, as well. "Hash" dancing is enjoyed by the Happy Hashers, a club meeting every other Friday in the Marquette Community Building.

— *Patrick W. Kovarik*

Ohio

Long-time caller Homer Burson passed away on June 26. He was a member of the Toledo Callers Assn. and was, in fact, instrumental in its formation. He and his wife Helen, who survives him, devoted long hours to the promotion of square dancing in their area.

— *Marilynn Jones*

Nebraska

New officers of the Omaha Area Callers Assn. are: President, Jim Tracy; Vice-Pres., Tom Rinker; Secretary, Earl Lewis and Treasurer, Jim Floyd.

— *Glenn Lapham*

Iowa

For those making long-range square dance plans, folks in Council Bluffs announce their 8th Annual Square Dance Festival, to be held March 23, 1968 at the Lewis Central School Gym. Lowell Schaaf of Elliott and Keith Thomsen of Portsmouth, will be the callers for this special event.

— *Tony Kadlec*

California

South Coast Assn. in the Long Beach area inaugurated new officers on October 1 at Cerritos College, Norwalk, with Carl Anderson as installing officer. Serving for the next year will be: President, Jerry Rogers; Vice-Presidents, Bob Bryant, Ernie Hope and Natalie Moore; Treasurer, Van Van Orden; Recording Secy.,

Amee Tye and Corres. Secy., Clarence Huffman. Earl Neff, Warren Northrup and Jim Ferguson called at the inaugural dance, a free one, attended by some 40 squares of dancers. George Farquhar is the outgoing President of South Coast.

A new publication has made its appearance on the scene in Southern California. Called The Roundabout, it is devoted to news of round dancers and round dancing. Editor is Emma Rumbaugh, with assists from Evelyn Johnson and Herb Perry.

Catch All 8's plan a Christmas Tree Ball for December 2 at La Mirada High School. Callers will be Garry Vrieling and Wayne West. This is also the 4th anniversary for the club.

Bob Johnston and Earl Neff will be callers at the New Year's Eve Dance sponsored by the Rhythm-Aires at Cerritos College, Norwalk. Write to Bob at 5701 Atlantic, Long Beach, for more info on this December 31st affair.

Classes in square dancing for 5-6-7-8 grades went into effect in September in Lancaster, with Herb and Velma Perry instructing. The Perrys' demonstration group, Dots and Dashes, danced several times at the Annual Alfalfa Festival during the same month.

Almost 70 beginner classes were announced for Los Angeles and surrounding areas, to start in September. They are held from Santa Ana to Santa Monica; from Costa Mesa to Thousand Oaks, with over 50 callers involved as instructors. Now if every one of the students follows thru to square dance club life, it will be an accomplishment indeed.

Germany

A unique and fitting windup to the celebration in Europe of Canada's Centennial Year will be the hosting on Dec. 1-3 of the 1967 Winter Jamboree of the EAASDC by Canadian square dancers. The affair will feature top European callers, round and square dance workshops, unlimited chances to make new friends. Frohliche Tanzers are hosts and the event will take place at Hemer/Iserlohn in the Canadian Army Brigade Area of Northern Germany. For further information write Glen McDonald, 43 Am Ballo Str., 587 Hemer-Westig, West Germany.

Caller Chuck Bexley and two squares of dancers, one each from the Dancing Bears and the Swinging Bears clubs, returned for their second appearance on the Berlin American

Forces TV Station on August 20.

On Sept. 2 the Dancing Bears, Swinging Bears and Rubber Dollies danced an exhibition outside on the grass in the Summer Garden area of the Berlin Funkturn as part of the entertainment for the crowds attending the 25th Berlin Radio-Television Exhibition. Calling was provided by two of the German callers.

A beginner class taught by Chuck Bexley got under way on Sept. 11, with 3 squares the first evening and a promise of about double that for the second evening. Students are both German and American.

Some 66 squares attended the EAASDC Convention near Heidelberg over the Labor Day Weekend. Cal Golden, Johnny LeClair and Earl Johnston were the callers and the Frank Hamiltons taught rounds. Special guests were members of The American Square Dance Workshop touring Europe.

Alberta

Members of the Edmonton and District Callers Assn. pressed a Centennial Record in connection with Canada's 100th. Some 12 Edmonton callers are heard on the disc.

— Mrs. Jimmy Lindsay

The First Annual Jamboree of the Calgary and District Square Dancers Assn. was held in conjunction with the famous Calgary Stampede. Dancers from all parts of Canada and south of *their* border were present. In November Johnny LeClair from Wyoming was guest caller at a dance sponsored by the association.

— Don Conroy

Afghanistan

Well, here's a new one — square dancing in Afghanistan. The Kabul Trotters of Kabul in that country dance on alternate Thursdays of

each month. The club now numbers four squares and dances to records. It is comprised for the most part of Americans but there are also four Afghan couples who are members. During the summer months the dance site was in the USAID Compound Park area; during the past winter dances were held in members' homes, many of which had areas large enough to accommodate three squares. This winter the Trotters will dance in the USAID Staff House, with beginners' lesson sessions to continue in the homes. Square dancers touring Afghanistan are welcome!

— Nel McLeod

Texas

Last December Fred Walters, Jr., a member of the Texas Starlets exhibition group, was injured in an automobile accident and has been hospitalized ever since. Demonstrating again their generous natures square dancers of the San Antonio area got together for a huge benefit dance which netted \$1279.24, derived from sales of home made pies, ice cream, items at a White Elephant Booth, etc. The money was turned over to Fred's parents, also active square dancers.

— Fran Stephens

C.R.O.W.D. for Central Registry of World Dancers is the new name for the registry maintained by Steve and Fran Stephens, listing square dancers thruout the world. This is an unsubsidized operation, started by the Stephens' back in January 1965. They may be contacted at the registry, 151 Dryden Dr., San Antonio, Texas 78213.

Ontario

New president of the South Western Ontario Square Dance Assn., is Morley Torgerson of Stratford. He will serve for the 1967-68 season.

— Doris Adam

Kirby Humble, center, President of Associated Square Dancers of Superior California, presides at August meeting of the California Council of Associations in Sacramento. Pix by Pud



JAMBOREE IN JAPAN

A NINE-HOUR SQUARE DANCE JAMBOREE in Kamiseya, Japan, had a unique problem. It was not in getting people on the floor to dance but the host caller, Bob Bowie of the Honeybucketeers Square Dance Club had trouble getting the dancers to take time out to eat and rest. The last dance was a series strung out over an hour, with stops just long enough to change record and caller.

Some 350 Japanese and American square dancers attended this event in the Kamiseya Auditorium, some coming from as far away as Osaka. They sashayed to 17 callers from the 12 Japanese and 5 American square dance clubs which were represented. Special guests of honor were Kamiseya's Commanding Officer, Capt. J. W. Pearson and Yoshio Nitori, Vice-President of the Tokyo Callers Association.

It was nine lively hours to remember!



Both Japanese and American square dance clubs were well-represented at the Kamiseya Jamboree.



Three girls from the Pony Wings Club in Osaka.



Smiling faces indicate the enthusiasm which kept at a high pitch during nine hours of dancing.

Capt. J. W. Pearson, USN, commanding officer of the U.S. Naval Security Group Activity, Kamiseya, presents a souvenir to one of the dancers.



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

December, 1967

JAY KING of Lexington, Mass. has contributed a great deal to the contemporary scene. This month he selects 13 *combinations* which he finds to be most enjoyable from the dancer's point of view.

Heads swing thru don't be late
Turn thru and separate
Around one into the middle
Right and left thru turn 'em too
Pass thru and
Swing thru
Turn thru and look out man
Allemande left
Go right and left grand

Four ladies chain three quarters around
Four ladies chain across the town
Heads square thru four hands around
Swing thru with the outside two
Turn thru and
U turn back
Left swing thru with the same two
Left turn thru and
U turn back
Pass thru to a
Left allemande

Heads promenade halfway 'round
Into the middle and swing thru
Girls trade
Men trade
Star thru
Swing thru with the outside two
Girls trade
Men trade
Star thru
California twirl
Crosstrail thru to a
Left allemande

Heads half square thru
Right and left thru the outside two
Swing thru
Boys run
Couples circulate then
Wheel and deal
Swing thru
Boys run
Couples circulate then
Wheel and deal
Dive thru
Pass thru
Allemande left is what you do

Heads lead right and circle to a line
Swing thru across from you
Boys trade
Girls turn back
Cast off three quarters Jack
Star thru
Pass thru
Bend the line
Go forward and back
Swing thru across from you
Boys trade
Girls turn back
Cast off three quarters Jack
Square thru three quarters man
Find the corner do a
Left allemande

Heads lead right
Circle up four
Break on out to lines of four
Do-sa-do across from you to an ocean wave
Girls run is what you're gonna' do
Wheel and deal face those two
Pass thru
U turn back
Star thru
Dive thru
Pass thru
Star thru
Pass thru move to the next
Do-sa-do across from you to an ocean wave
Girls run is what you're gonna' do
Wheel and deal face those two
Pass thru
U turn back
Star thru
Dive thru
Pass thru
Star thru
Crosstrail thru to the corner stand
Allemande left and a
Right and left grand

Heads star thru
Swing thru
Spin the top
Right and left thru
Star thru
Double swing thru
Double spin the top
Right and left thru
Star thru
Swing thru three times
Spin the top three times
Right and left thru
Pass thru
Left allemande

Head two couples star thru
 Dixie daisy two thirds
 (cross right, turn half by left)
 Turn thru in the middle
 Centers in and
 Cast off three quarters
 Star thru
 Centers pass thru and
 Centers in
 Cast off three quarters
 Star thru
 Insides square thru three quarters to a
 Left allemande

Heads lead right and circle up four
 Break right out in lines of four
 Pass thru
 Wheel and deal
 Turn thru in the middle
 Left turn thru with outside two
 Turn thru in the middle again
 Centers in and
 Cast off three quarters
 Pass thru
 Wheel and deal
 Turn thru in the middle
 Left turn thru with outside two
 Turn thru in the middle again
 Centers in and
 Cast off three quarters
 Pass thru
 Wheel and deal
 Allemande left

**JAY
 KING**



The name Jay King is familiar to Sets in Order readers as a creator of provocative and inspiring dance material. A number of years ago it would have been surprising to find any New England caller associating himself with Western style patter, let alone to be considered a creator of this type of material. Things have changed however, and today the spirit of Western style American square dancing has caught the fancy of thousands throughout Massachusetts and neighboring states. Perhaps one of the best compliments we can pay Jay King, is with reference to his exceptionally fine textbook, "How To Teach Modern Square Dancing." We wish we had written it.

Four ladies chain across the ring
 Heads go forward and back I sing
 Swing star thru across from you
 Swing star thru with the outside two
 Bend the line go forward and back
 Swing star thru across the track
 Inside two do a swing star thru
 Separate 'round one with you
 Face a two do a left allemande
 Partners meet and a
 Right and left grand

Heads move up to the middle he said
 Come on back with a partner trade
 Separate 'round one
 Make a line
 Up to the middle and back
 Slide thru
 Double pass thru
 Everybody do a partner trade
 Centers slide thru
 Pass thru 'round one
 Make lines
 Go forward and back there son
 Slide thru
 Double pass thru
 Everybody do a partner trade
 Inside couples do a partner trade
 Allemande left you got it made

SHORT BREAK

Heads lead right
 Circle to a line
 Swing thru across from you
 Spin the top oh yes you do
 Swing thru one more time
 Boys trade you're doin' fine
 Turn thru
 Left allemande
 Here we go right and left grand

REALLY NO HANDS

Heads pair off
 Pair off again
 Partners trade
 Slide thru three times
 Left allemande

LADIES GO LEFT MEN GO RIGHT

From notes of So. Calif. Caller's Ass'n.
 One and three half sashay
 Lead to the right circle four
 Ladies break make a line of four
 Go up and back pass thru
 Lines divide move onto the next
 Do a dixie chain
 Ladies go left men go right
 Allemande left etc.

SPECIAL WORKSHOP EDITORS

| | |
|---------------|---------------------|
| Joy Cramlet | Coordinator |
| Joe Fadler | Round Dance Editor |
| Bob Page | Square Dance Editor |
| Don Armstrong | Contra Dance Editor |
| Ken Collins | Final Checkoff |

NOISY BREAK

By Stub Davis, Waurika, Oklahoma

From promenade
Heads wheel around
Square thru four hands around
And when you're thru
Inside four star thru square thru
When you're thru
Centers in cast off three quarters round
Square thru four hands you do
Inside four star thru
Frontier whirl right and left thru
Turn the girl roll away half sashay
Up and back do a half square thru
Centers in cast off three quarters man
Do an allemande left
Right and left grand

SPINCHAIN GRAND (I.O.U. AN ALLEMANDE)

By: Ken Laidman, Prince George, B.C., Canada

Heads square thru
Ocean wave
Spin chain thru
Ends double circulate
Go right and left grand

DIXIE TURN THRU

By: Dan Dedo, No. Tonawanda, New York

Partner left a do paso
Four couples dixie turn thru
You all turn left single file
Girls in the lead
Girls back track
Meet the same gent with catch all eight
Right hand half
Back by the left a full turn
Four couples do a dixie turn thru
You all turn left single file
Girls in the lead
Four men back track
Meet Mother with a catch all eight
Make an allemande thar
Slip the clutch
Left allemande

IF YOU CAN #1

By: Roy Haslund, Winnipeg, Manitoba, Canada

Head two pass thru
Both turn right lady around two
Gent around one
Make a line of four
Everybody slide thru
If you can, turn thru
Men left turn thru
Centers in
Cast off three quarters round
Make a line of four
Go eight to the middle, back once more
Everybody slide thru
If you can, turn thru
Four men, pass thru
Centers in
Cast off three quarters round
Make a line of four
Go eight to the middle and back once more
Four men make a right hand star
Once around from where you are
Allemande left

Bill Peters of San Jose, California, offers a couple with both ends rippling the wave.

Four ladies chain
One and three square thru
Do-sa-do to an ocean wave
Both ends ripple the wave
Right and left thru
Dive thru pass thru
Do-sa-do to an ocean wave
Both ends ripple the wave
Right and left thru
Dive thru pass thru
Left allemande

Head ladies chain

One and three promenade half way
Lead right circle to a line of four
Do-sa-do to an ocean wave
(8 hand ocean wave)
Both ends ripple the wave
Right and left thru
Cross trail
Allemande left

TURN THRU

By Dewey L. Glass, Montgomery, Alabama

Sides right and left thru
Same ladies chain
Heads to right and circle to a line
Pass thru, wheel and deal
Double pass thru
Centers in cast off three quarter
Pass thru, wheel and deal
Girls turn thru
Left allemande

SINGING CALL*

ROBINSON CRUSOE

By Beryl Main, Denver, Colorado

Record: Wagon Wheel #305, Flip Instrumental
with Beryl Main

OPENER, MIDDLE BREAK, ENDING
Well allemande left in the alamo style
Balance in and out
Swing thru go forward two swing thru again
When you get there turn thru
Allemande your corner and weave the ring
On this island of wild men
There must be wild women
Do-sa-do and promenade home
And what did Robinson Crusoe do
With Friday on a Saturday night?

FIGURE

Well now the heads go forward
And come back to the ring
Square thru four hands you go
You're gonna split those two
Make a line go forward and back
Box the gnat across and then a
Right and left thru on back
Four girls star right
Go once around the land
Same man you swing and promenade home
And what did Robinson Crusoe do
With Friday on a Saturday night?

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

In our salute to the all-time favorites, we take off our hat to this waltz, which for more than a decade, has been a traditional favorite. For pure poetry in motion, try this one. — Editor.



BLUE PACIFIC

By Buzz Glass, Oakland, California

Record: Windsor 4638

Position: Intro and Dance - Open inside hands joined facing LOD.

Footwork: Opposite - directions for M except as noted.

Meas INTRODUCTION

Balance Fwd; Balance Bwd; Balance Fwd; Balance Bwd;

- 1 Step fwd on L, touch R toe beside L, hold 1 ct;
- 2 Step bwd on R, touch L toe beside R, hold 1 ct;
- 3-4 Repeat action of meas 1-2 swinging joined hands fwd and bwd in direction of steps:

PART A

Step, Swing, —; (Canter) Roll, , Close; Step, Swing, —; Roll, , Close;

- 1 Swinging joined hands fwd step diag fwd on L, swing R across L, hold 1 ct;
- 2 Releasing hand hold and in canter rhythm change places with ptr M turning R face and rolling in back of W making almost a complete turn on R in 2 cts, close L to R as turn is completed to end facing LOD inside hands joined M's L and (W's R) (W rolls in front of M stepping L, , R);
- 3-4 Starting M's R repeat action of meas 1-2 ending in OPEN pos facing LOD:

Step, Swing, —; Manuv, Touch, —; (R) Waltz Turn; (R) Waltz Turn;

- 5 Repeat action of meas 1;
- 6 Stepping on R turn to face ptr and WALL taking CLOSED pos, touch L to R turning to face almost RLOD, hold 1 ct;
- 7-8 Starting with M's L ft do two R face turning waltzes unfolding on 3rd ct of meas 8 to end facing LOD and OPEN pos:

Step, Swing, —; (Canter) Roll, , Close; Step, Swing, —; Roll, , Close;

9-12 Repeat action of meas 1-4;

Step, Swing, —; Manuv, Touch, —; (R) Waltz Turn; (R) Waltz Turn;

13-16 Repeat action of meas 5-8 to end in SEMI-CLOSED pos facing LOD;

PART B

Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Fwd, Face/Touch, —;

- 17 In SEMI-CLOSED pos facing LOD step fwd on L in LOD and swing R fwd, hold 1 ct;
- 18 Step fwd on R turning R face to face ptr, step L beside R, step R in place turning to face RLOD without releasing hands;
- 19 Step fwd/thru L turning L face to face ptr, step R beside L, step L in place turning to face LOD;

20 Step fwd L, turn to face ptr and touch R to L, hold 1 ct coming into momentary LOOSE-CLOSED pos;

Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Fwd, Face/Touch, —;

21-24 Repeat action of meas 17-20:

Step, Swing, —; Twinkle, 2, 3; Twinkle, 2, 3; Fwd, Face/Touch, —;

25-28 Again repeat action of meas 17-20:

Step, Swing, —; Hook, Turn, —; (L) Waltz Turn; (L) Waltz Turn;

29 Still in LOOSE-CLOSED pos facing diag LOD and WALL step swd in LOD on L, swing R across in front of L twd LOD, hold 1 ct;

30 CROSS RIF close to L in a hook, turn L face on balls of both feet until feet are parallel taking weight on R ending in CLOSED pos facing LOD on 3rd ct (W waltzes across IF of M in 3 steps coming into CLOSED pos);

31-32 In CLOSED pos M facing LOD starting with L ft do two L face turning waltzes progressing in LOD unfolding on ct 3 of meas 32 to end in OPEN pos facing LOD:

DANCE GOES THRU THREE TIMES PLUS ENDING Ending:

Step, Swing, —; (Canter) Roll, , Close; Step, Swing, —; Roll, , Close;

Repeat action of meas 1-4 Part A:

Balance Fwd; Balance Bwd; Twirl, 2, 3; Ack;

Repeat action of meas 1-2 of Intro: Change hands to M's L and (W's R) walk fwd in 3 steps L, R, L as (W twirls R face in 3 steps R, L, R) change hands to M's R and (W's L) and Ack.

WHISPER WALTZ

By Bob and Helen Smithwick
San Diego, California

Record: Grenn 14101

Position: Intro - Open Facing - Dance - Butterfly.

Footwork: Opposite - directions for M except as noted.

Meas INTRODUCTION

Wait; Wait; Apart, Point, —; Together (to Bfly), Touch, —;

1-2 In OPEN-FACING pos wait 2 meas:

3 Step bwd away from ptr on L, point R toe twd ptr, hold 1 ct;

4 Step twd ptr on R, into BUTTERFLY pos, touch L to R, hold 1 ct;

PART A

Fwd Waltz, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle (Manuv), 2, 3;

1 Blending from BUTTERFLY to OPEN pos waltz fwd L, R, L;

2 Cross R IF of L (W XIF also), step side LOD on L, turning to L-OPEN pos facing RLOD close R to L;

3 Cross L IF of R (W XIF also), step side RLOD on R, turning to OPEN pos facing LOD close L to R;

(Please turn to page 45)

17th NATIONAL SQUARE DANCE CONVENTION



GENERAL INFORMATION

THE 17TH NATIONAL SQUARE DANCE Convention is planned for Omaha, Nebraska, on June 20-22, 1968, and offers a spot excellently located in the central U.S.A. to attract dancers from all directions. Here are answers to some frequently asked questions concerning the operation of this big affair:

1. To qualify for housing reservations, you must be registered for the convention. All hotel and motel reservations will be confirmed for registered dancers after January 1, 1968.
2. The Convention will take place at the Civic Auditorium in Omaha. This is located at 17th and Capitol Avenue in the

center of town and within 8 blocks of all downtown hotels and motels.

3. Shuttle bus service will be provided to all the main hotels and motels. Automobile parking lot facilities are located in the immediate area.
4. All after-parties will be held in the downtown area, with the possible exception of one which is tentatively scheduled at 70th and Dodge.

If your question isn't answered here, you may include it with your Advance Registration request to: Elvo Pratt, Cook, Nebr. 68329.

Round Dance Workshops

Round Dance Workshops will be conducted

every afternoon and evening during the 17th National. They will be held at the Sheraton-Fontenelle Hotel, 1806 Douglas St. Round dance after-parties will be held each night at the Blackstone Hotel, 36th & Farnam Sts. For complete information write to Round Dance Chairman George Bolt, 1116 S. 80th St., Omaha, Nebraska 68114.

Official Host and Hostess Costumes

For the Nebraskaland Convention the official colors are blue and gold, the official State colors. Dresses and vests in these colors were designed and approved by the Executive Board headed by George and Ruby Dreier. Some 2500 Nebraska Committee members, wearing the blue and gold, will be waiting to welcome square dance visitors to the Convention next June.

THE SEWING PANEL WANTS YOU!

While enjoying yourself at the 17th National Square Dance Convention in Omaha on June 20, 21, and 22, 1968, plan to visit the Sewing Panel. Whether you are an expert seamstress or just a patch and hem sewer, the sewing panel will be worth your time. Mrs. Maxine Morrision, former First Lady of Nebraska, will be your moderator.

With the new materials and today's machines, the heroine of the home can create magic with every sewing attempt. Some of the items of interest will be:

1. Hints on the new materials and how they should be handled.
2. Trims — both elaborate and simple.
3. Pattern and design selection for the beginner or advanced sewer.
4. Skirt and dress making ideas.
5. Easy to make coats for those full skirts.
6. Dance sweaters and vests.
7. Hundreds of ideas for the square dance sewing sets.

Anyone can buy the commercial look-alike square dance outfits. The prettiest (and most inexpensive) dresses have always been those we have made ourselves. Let the sewing panel help you to help yourself to the prettiest of all the square dance outfits, made especially to fit you!

Sewing may be an art, but with a few simple hints you can become the artist with the sewing machine. See you at *your* sewing panel.

WHOM TO CONTACT

ALL ROUND DANCE LEADERS AND INSTRUCTORS interested in participating in any round dance clinic and work shop, contact: RUBY AND KERMIT KNUDSEN, DIRECTOR OF ROUND DANCE CLINICS AND WORKSHOPS, 842 North Irving, Fremont, Nebraska.

For the ROUND DANCE PANELS, contact COLLEEN AND DON WILSON, DIRECTOR OF ROUND DANCE PANELS; 3727 South 48th Ave., Omaha, Nebraska.

For information on other programming of PANELS, CLINICS AND WORKSHOPS, contact LIL AND HAROLD BAUSCH, CHAIRMAN OF PANELS, CLINICS AND WORKSHOPS, Leigh, Nebraska.

Anyone wishing FLYERS OR REGISTRATION BLANKS contact: GINNY AND CHUCK MORRIS, DIRECTOR OF MAILING, 4216 South 61st Avenue, Omaha, Nebraska, and RONNIE & DICK ROYER, DIRECTOR OF REGISTRATION BLANKS, 2201 South 15th Street, Plattsmouth, Neb.

Do you want your TRAIL DANCE listed? Please send information to JAN AND JERRY HESTERWERTH, DIRECTOR OF TRAIL DANCES AND TRAIL END DANCES, 5405 South 105th St., Omaha, Nebraska 68127.

CALLERS REGISTRATION DEADLINE — April 1, 1968 due to programming — contact, JO AND JIM TRACY, CHAIRMAN OF SQUARE DANCE PROGRAMMING, 1405 Williams Circle, Millard, Nebraska.

EXHIBITIONS

Grace and Al Holden are Chairman of Exhibitions. Assisting them on the committee will be Ann and Erwin Eckel, Council Bluffs, Iowa, Director of Exhibitions and Eva and Duane Squibb, Council Bluffs, Iowa, Director of Demonstrations.

Any exhibition or demonstration groups desiring information should contact Grace and Al Holden, Route 3, Council Bluffs, Iowa.

ROUND DANCE PROGRAMMING

The Blackstone Hotel, 36th & Farnam, will be the scene of the after party round dancing activity in Omaha during the Convention. Over 50 of the nation's top round dance leaders and instructors will take part in the round dance program to ensure it to be one of the best.

The round dancers will get an early start on June 19, 1968, at the Trail-In Dance, sponsored by the Nebraska Area Round Dance Clubs. The Trail-In Dance, like the round dance after parties, will be held at the Blackstone Hotel.

ADVANCE REGISTRATIONS

Preparations for the 17th National Square Dance Convention, the "Nebraskaland" convention, are costly. A large amount of money is required during the initial preparation for supplies, material, advance deposits, etc. The money for these expenses comes entirely from advance registrations. If you haven't registered in advance yet, please do — your early registration is as important as any action you take to make the "Nebraskaland" convention a success.

Contact the nearest Advance Registration Committee member and register now. Committee members are:

Geneva and Elvo Pratt (State)
Cook, Nebraska 68329

Dorothy & Jim Floyd (Omaha Area)
8108 South 38th Avenue
Omaha, Nebraska 68147

There are four separate parts to your pre-registration form. All will be found in this special section. Simply fill out those portions which apply to you. Cut them out and send them, together with your check, to the Registration Chairman, Box 128, Cook, Nebraska 68329.

ADVANCE REGISTRATION APPLICATION

RETURN ENTIRE FORM TO: 17th National Square Dance Convention, Registration Chairman, Box 128, Cook, Nebraska 68329.

Fill in the following information for registration, badges, programs, and fees. We are interested in: Square Dancing _____; Round

Dancing _____; Contras _____; Panels _____; Clinics _____; Other _____.

Please type or print—use names you wish on your badges—Check (x) for days attending:

Last Name _____

Address _____

City _____ State _____ Zip _____

Advance registration fees per delegate are: \$1.75 for 1 day, \$3.25 for 2 days, \$4.50 for 3 days (25¢ per day higher at Convention). Make checks or money orders payable: 17th National Square Dance Convention. May 1, 1968, is deadline for advance registration and refunds.

| | THU | FRI | SAT | FEE |
|-------------------------------------|-----|-----|-----|----------|
| His First _____ | | | | \$ _____ |
| Her First _____ | | | | \$ _____ |
| Child's First _____ Age _____ | | | | \$ _____ |
| Child's First _____ Age _____ | | | | \$ _____ |
| Child's First _____ Age _____ | | | | \$ _____ |
| Souvenir Programs at \$1.00 _____ | | | | \$ _____ |
| (Will be with badges at Convention) | | | | |
| Total fees enclosed _____ | | | | \$ _____ |

TRAILER CAMPS and CAMPSITES

Please indicate if you wish trailer camp and campsite information when available. ☐

Name _____
Address _____
City _____ State _____ Zip _____

RATES

NEARBY HOTELS and MOTELS

| | SINGLE ROOM | TWIN ROOM and DOUBLE |
|---|-------------------|-------------------------|
| BLACKSTONE HOTEL.....36th Street at Farnam Street | \$ 9.50 - \$15.00 | \$13.50 - \$20.00 |
| GUEST HOUSE SOUTH MOTEL.....4815 L Street | 8.50 - 12.50 | 12.00 - 14.00 |
| HOLIDAY INN MOTEL.....3321 South 72nd Street | 10.00 - 14.00 | 12.00 - 16.00 |
| HOWARD JOHNSON MOTEL—Council Bluffs, Iowa.....36th and Broadway | 11.00 - 13.00 | 13.00 - 16.00 |
| INDIAN HILLS MOTEL.....8501 West Dodge Road | 9.00 - 16.00 | 14.00 - 20.00 |
| LAMPLIGHTER MOTEL.....2808 South 72nd Street | 9.00 - 16.00 | 13.00 - 19.00 |
| NEW TOWER MOTEL.....7764 Dodge Street | 7.50 - 10.75 | 10.50 - 15.00 |
| OMAHA INN MOTEL.....4221 Dodge Street | 8.00 | 12.00 |
| OMAHA TRAVELODGE.....3902 Dodge Street | 8.00 - 9.00 | 10.50 - 14.50 |
| PROM TOWN HOUSE MOTEL.....7000 Dodge Street | 8.50 - 15.00 | 12.50 - 21.00 |
| SHAMROCK MOTEL.....120th and Dodge Streets | 7.00 - 9.00 | 12.00 - 14.00 |

PRIVATE HOUSING at homes of square dancers, their friends and relatives..... Rooms for two adults, \$8.00 per night

DOWNTOWN HOTELS and MOTELS

| | | SINGLE ROOM | TWIN ROOM and DOUBLE |
|--------------------------------|-----------------------------|-------------------|-------------------------|
| CASTLE MOTOR INN..... | 632 South 16th Street | \$ 7.00 - \$ 8.50 | \$12.00 - \$15.00 |
| COMMODORE MOTOR INN..... | Dodge Street at 24th Street | 8.50 - 14.00 | 11.00 - 16.00 |
| CONANT HOTEL | 19th and Farnam Streets | 6.00 - 8.00 | 7.00 - 10.00 |
| DIPLOMAT MOTEL | 1511 Farnam Street | 9.50 - 12.50 | 14.00 - 16.50 |
| FLATIRON HOTEL | 17th and Howard Streets | 5.00 - 7.00 | 6.50 - 8.50 |
| HILL HOTEL | 505 South 16th Street | 4.00 - 5.00 | 6.00 - 8.00 |
| IMPERIAL-400 MOTEL | 2211 Douglas Street | 8.50 - 9.00 | 11.00 - 14.00 |
| SHERATON-FONTENELLE HOTEL..... | 1806 Douglas Street | 7.85 - 11.50 | 11.85 - 15.50 |
| SHERWYN HOTEL | 1804 Dodge Street | 6.00 - 7.00 | 9.00 - 10.00 |
| WELLINGTON HOTEL | 1817 Farnam Street | 5.00 - 7.00 | 8.00 - 8.50 |

For Further Information Write or Call — DON AND CARMAN BOHLSEN Housing Chairman
3717 North 85th Avenue Omaha, Nebraska 68134
Telephone: (402) 391-8533

..... PARTICIPATION DATA

You are encouraged to list your activities for consideration in planning a complete program.

Name _____ (Last) _____ and _____ (Her First) _____
Address _____ City _____ State _____ Zip _____

I have participated in: PANELS: Gent _____ lady _____
WORKSHOPS: Gent _____ lady _____
CLINICS: Gent _____ lady _____
I would like to participate in: PANELS: Gent _____ lady _____
WORKSHOPS: Gent _____ lady _____
CLINICS: Gent _____ lady _____

CLUB AND ASSN. OFFICER: Gent _____ lady _____
SQUARE DANCE CALLER: Gent _____ lady _____
SQUARE DANCE TEACHER: Gent _____ lady _____
CONTRA DANCE TEACHER: Gent _____ lady _____
ROUND DANCE TEACHER: Gent _____ lady _____

AVAILABLE: Thursday _____ Friday _____ Saturday _____

☐ YOUTH—Please designate if you are under 21 years of age!

Your panel topic interest: FIRST _____ SECOND _____

A TYPICAL DAY

AT The NATIONAL CONVENTION



WHAT DO SQUARE DANCERS DO at a National Convention? First, they attend it and that is when the real fun starts (and unfortunately is brought to a close three short days later). To give you a little insight on what to expect in Omaha, here is what might be called a typical day.

Beginning at 9 o'clock and continuing for two hours, a selection of panels is programmed. They are designed to be interesting, educational and present the trends of today's square dancing. Voice clinics for callers, gags, games and gimmicks, sewing panels and style shows are a few of the many panels that are scheduled.



At noon, square dancing and round dancing begin in different halls. In one hall a workshop goes on for those who wish to learn new square dance figures. In another hall challenge square dancing is featured. In still another hall, round dance workshops and clinics are taking place.

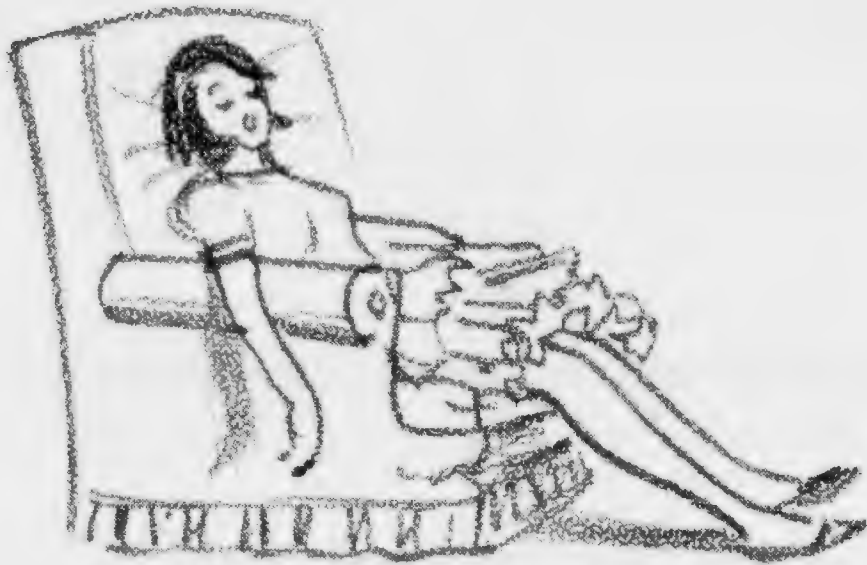
At 1:00 o'clock contra dancing joins into the bustle of activity. It is broken down to an hour of basics, an hour of workshops, and an hour of advanced contra dancing. Thus, the dancing of your choice goes on until 5 o'clock and then it's out to eat, shop, just plain rest, or whatever you care to do until the festivities start for the evening.

The feature at 7 o'clock is Exhibition Dancing. The dancers will be groups of pre-teens, teenagers and adults, all talented precision dancers that are so enjoyable to watch. Watching them sharpens your own appetite for the evening dancing which starts at 8 o'clock and continues until 11 o'clock.

And don't forget the exhibition booths where all types of dancing apparel and accessories are exhibited for sale. A total of 75 booths display their attractive wares to catch your eye and meet your needs and desires.



Don't think the dancing ends at 11:00 o'clock — the scene just changes as the dancers head for the after parties which are held in the ballrooms of different hotels. Finally, at the early hour of 2 a.m., the dancing ends. Some dancers then head for their "home away from home" to rest up for the next day's fun-filled program. The hardier souls purchase donuts and coffee, collect a group of friends and join together in a snack and conversation or they relive the day or plan for tomorrow.



Your first trip to a National Convention introduces you to this "typical day" and the typical day is so filled with fun, excitement and friendship that you seldom make it your last. Join us in Omaha, Nebraska, for the 17th National Square Dance Convention on June 20, 21, and 22, 1968. If it is your first National, let us be the ones to introduce you to your "typical day." If you have already had your first introduction, come and "Swing Your Taw in Omaha" and relive those wonderously good times while adding more and new friends and experiences to them.



.....HOTEL, MOTEL AND PRIVATE HOUSING RESERVATIONS.....

PLEASE PRINT

1st Choice _____ 2nd Choice _____

3rd Choice _____ 4th Choice _____

Please indicate FOUR choices. Your choice will be followed if possible, otherwise, comparable assignments will be made elsewhere.

TYPE OF ACCOMMODATIONS DESIRED

RATES

_____ Room(s) with full size double beds for one person..... to _____
_____ Room(s) with twin beds for two persons..... to _____
_____ Room(s) with double bed for two persons..... to _____
_____ Suite(s) — Parlor and one bedroom..... to _____
_____ Suite(s) — Parlor and two bedrooms..... to _____
_____ Private Housing — Room for two adults..... \$8.00 per Day

WILL ARRIVE _____ at _____ (Date) _____ (Hour) _____ A.M. P.M.
WILL DEPART _____ at _____ (Date) _____ (Hour) _____ A.M. P.M.

By Car _____ Bus _____ Train _____ Plane _____

CONFIRM HOUSING RESERVATION TO:

Name _____ Street Address _____
Names of Children _____ Ages _____
City _____ State _____ Zip _____

NOTE THESE DATES

on your *Sets in Order*

CALENDAR

| JUNE 1968 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| THE NATIONAL SQUARE DANCE CONVENTION <small>The National has become an institution in the world of square dancing. Prior to this year 160,000 square dancers from every state and most of the Canadian Provinces, and from many countries overseas have attended the "big one." Started in Riverside, California, in 1952, this year will see the 17th annual convention which will be held in the city of Omaha, Nebraska. These conventions are planned to provide something for everyone in the field of American square dancing. If it's just dancing you want, you'll find plenty of it. If it's serious talk on the future of square dancing the panels are for you. Workshops for round dancing, square dancing and contra, all play a big part in each annual national convention. Perhaps you've never attended a convention before. Make this your convention year. For details, application forms, etc., see your issues of Sets in Order.</small> | | | | | <div> <div>MAY 1968</div> <table> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>T</td><td>F</td><td>S</td></tr> <tr><td></td><td></td><td></td><td>1</td><td>2</td><td>3</td><td>4</td></tr> <tr><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td></tr> <tr><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td></tr> <tr><td>19</td><td>20</td><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td></tr> <tr><td>26</td><td>27</td><td>28</td><td>29</td><td>30</td><td>31</td><td></td></tr> </table> </div> <div> <div>JULY 1968</div> <table> <tr><td>S</td><td>M</td><td>T</td><td>W</td><td>T</td><td>F</td><td>S</td></tr> <tr><td></td><td></td><td></td><td>1</td><td>2</td><td>3</td><td>4</td></tr> <tr><td>5</td><td>6</td><td>7</td><td>8</td><td>9</td><td>10</td><td>11</td></tr> <tr><td>12</td><td>13</td><td>14</td><td>15</td><td>16</td><td>17</td><td>18</td></tr> <tr><td>19</td><td>20</td><td>21</td><td>22</td><td>23</td><td>24</td><td>25</td></tr> <tr><td>26</td><td>27</td><td>28</td><td>29</td><td>30</td><td>31</td><td></td></tr> </table> </div> | S | M | T | W | T | F | S | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | | S | M | T | W | T | F | S | | | | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | | 1 SATURDAY |
| S | M | T | W | T | F | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 5 | 6 | 7 | 8 | 9 | 10 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 26 | 27 | 28 | 29 | 30 | 31 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| S | M | T | W | T | F | S | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | 1 | 2 | 3 | 4 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 5 | 6 | 7 | 8 | 9 | 10 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 12 | 13 | 14 | 15 | 16 | 17 | 18 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 19 | 20 | 21 | 22 | 23 | 24 | 25 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| 2 SUNDAY | 3 MONDAY | 4 TUESDAY | 5 WEDNESDAY | 6 THURSDAY | 7 FRIDAY | 8 SATURDAY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 9 SUNDAY | 10 MONDAY | 11 TUESDAY | 12 WEDNESDAY | 13 THURSDAY | 14 FRIDAY | 15 SATURDAY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 16 SUNDAY Father's Day | 17 MONDAY | 18 TUESDAY | 19 WEDNESDAY | 20 THURSDAY 17TH NATIONAL CONVENTION OMAHA | 21 FRIDAY 17TH NATIONAL CONVENTION OMAHA | 22 SATURDAY 17TH NATIONAL CONVENTION OMAHA | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 23 SUNDAY | 24 MONDAY | 25 TUESDAY | 26 WEDNESDAY | 27 THURSDAY | 28 FRIDAY | 29 SATURDAY | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| 30 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |

Printed by *Sets in Order* THE OFFICIAL MAGAZINE OF SQUARE DANCING

WE'LL SEE YOU
IN OMAHA!
JUNE 20, 21, 22, 1968

BE SURE TO FILL OUT YOUR REGISTRATION
AND MAIL IT IN—SOON!

(Whisper Waltz continued from page 36)

- 4 Cross R IF of L (W XIF also), step side twd Wall on L turning $\frac{1}{2}$ R face in front of W, close R to L to end in CLOSED pos and facing RLOD (W taking short steps as M maneuvers);
- (R) Waltz Turn; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn (to OP);**
- 5 In CLOSED pos M facing RLOD starting with L ft do one R face turning waltz to end facing LOD;
- 6 Waltz fwd in LOD R, L, R;
- 7-8 Starting with L ft do 2 L face turning waltzes to end in OPEN pos facing LOD:
- Fwd Waltz, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3; Twinkle (Manuv), 2, 3;**
- 9-12 Repeat action of meas 1-4;
- (R) Waltz Turn; Fwd Waltz; (L) Waltz Turn; (L) Waltz Turn (to OP);**
- 13-16 Repeat action of meas 5-8:
- Step, Swing, —; Bk to Bk, Touch, —; Waltz Around, 2, 3; Tamara, Touch, —;**
- 17 In OPEN pos facing LOD step fwd L, swing R fwd with toe pointed to floor and raised slightly, hold 1 ct;
- 18 Step fwd LOD on R turning to a bk to bk pos, touch L to R at same time change hands to M's L (W's R), hold 1 ct;
- 19 M waltz around L face (W R face) in small circle L, R, L;
- 20 Step fwd on R to a Tamara pos M's L and (W's R) joined hands making a window (W's L hand palm out at her waist behind her back), touch L to R at same time join M's R and (W's L hands), hold 1 ct;
- Waltz Around, 2, 3; Tamara, Touch, —; Waltz Around, 2, 3; Together Bfly, Touch, —;**
- 21 Release M's L and (W's R) hand hold retain other hands M waltz fwd and around turning R face (W fwd and around turning L face) L, R, L at same time raise joined hands high;
- 22 Step together on R to a Tamara pos M's R and (W's L) joined hands making a window M's L hand palm out at waist behind his back, touch L to R at same time join M's L (W's R) hands, hold 1 ct;
- 23 Release M's R and (W's L) hand hold retain other hands M waltz fwd and around turning L face (W fwd and around turning R face) L, R, L;
- 24 Step together on R to BUTTERFLY pos M facing WALL, touch L to R, hold 1 ct;
- Step, Swing, —; Bk to Bk, Touch, —; Waltz Around, 2, 3; Together (to CP), Touch, —;**
- 25-27 Repeat action of meas 17-19;
- 28 Step together on R taking CLOSED pos M facing WALL, touch L to R, hold 1 ct;
- Dip Back, —, —; Waltz (Manuv), 2, 3; (R) Waltz Turn; Twirl, 2, 3 (to OP);**
- 29 In CLOSED pos M facing WALL dip back on L, hold 2 cts;
- 30 Starting with R ft do a $\frac{1}{4}$ R face waltz maneuver turn in 3 steps to end in CLOSED pos M facing RLOD;

- 31 Do one turning waltz stepping L, R, L to end facing LOD releasing M's R and (W's L) hands retaining M's L and (W's R) hand hold;
- 32 Waltz fwd LOD R, L, R as (W does one R face twirl stepping L, R, L) to end in OPEN pos facing LOD;

DANCE GOES THRU TWO TIMES

At end of twirl meas 32 the second time thru - step apart on L, change hands to M's R and (W's L) point R twd ptr and Ack.

SOMEDAY

By Russ and Mabel Ayrton, St. Petersburg, Florida
Record: Hi-Hat 840

Position: Intro - Open Facing. Dance - Semi-Closed facing LOD.

Footwork: Opposite - directions for M except as noted.

Meas.

INTRODUCTION

Wait; Wait; Apart, -, Point, -; Together, -; Touch (to SCP), -;

1-2 In OPEN-FACING pos wait 2 meas:

- 3 Step bwd away from ptr on L, hold 1 ct, point R toe twd ptr, hold 1 ct;
- 4 Step twd ptr on R, hold 1 ct, touch L while blending to SEMI-CLOSED pos, hold 1 ct;

DANCE

Fwd, -, Face (to CP), -; (Vine) Side, Back, Side, Thru; (CP) Pivot, -, -(to SCP); (Hitch) Fwd, Close, Back, Close;

- 1 In SEMI-CLOSED pos facing LOD walk fwd in 2 slow steps L R facing ptr on 2nd step and taking LOOSE-CLOSED pos M facing ptr and WALL;
- 2 Do a 4 step vine down LOD side on L, cross R in back (W XIB also), side L, cross thru on R;
- 3 Blending into CLOSED pos do a full R face couple pivot in 2 slow steps L, R, ending in SEMI-CLOSED pos facing LOD;
- 4 In SEMI-CLOSED pos do a 4 step hitch step fwd on L, close R to L, bwd on L, close R to L;

Fwd, -, Face (to CP), -; Turn Two-Step; Turn Two-Step; Twirl, -, 2, -;

- 5 Repeat action of meas 1 ending in CLOSED pos M facing WALL;
- 6-7 Starting M's L ft do 2 turning two-steps LOD and end in SEMI-CLOSED pos facing LOD;
- 8 Retaining M's L and (W's R) hands M walks fwd in 2 slow steps L, R as (W twirls R face stepping R, L) assuming SEMI-CLOSED pos;

Fwd, —, Face (to CP), —; (Vine) Side, Back, Side, Thru; (CP) Pivot, —, 2, -(to SCP); (Hitch) Fwd, Close, Back, Close;

9-12 Repeat action of meas 1-4;

Fwd, —, Face (to CP), —; Turn Two-Step; Turn Two-Step; Twirl, —, 2, —;

13-16 Repeat action of meas 5-8 to end in SEMI-CLOSED pos facing LOD;

Fwd, —, Face (to CP), —; (Brkaway) Side, Back, Recov, —; Side, Back, Recov (to CP), —; Pivot, —, 2 (to SCP), —;

- 17** Repeat meas 1 blending to CLOSED pos M facing ptr and WALL;
18 From momentary CLOSED pos step swd LOD on L while turning to L-OPEN pos facing RLOD M turning 1/4 R face (W 1/4 L face) dip bwd LOD on R, recover fwd on L turning to face ptr in momentary BUTTERFLY pos, hold 1 ct;
19 Step swd RLOD on R while turning to OPEN pos facing LOD, di bwd RLOD on L, recover fwd on R turning to face ptr in CLOSED pos, hold 1 ct;
20 In CLOSED pos do a couple pivot in 2 slow steps L, R, and end in SEMI-CLOSED pos facing LOD;

Fwd, —, Face (to CP), —; (Brkaway) Side, Back, Recov, —; Side, Back, Recov (to CP), —; Pivot, —, 2 (to SCP), —;

21-24 Repeat action of meas 17-20 again ending in SEMI-CLOSED pos:

Fwd, 2, 3, —; Fwd, —, (Pickup) 2, —; (CP) Fwd, 2, 3, —; Fwd, —, Turn (1/4 R), —;

- 25** In SEMI-CLOSED pos take 3 quick steps fwd in LOD L, R, L, hold 1 ct;
26 Step fwd 2 slow steps R, L as (W steps fwd L, fwd R turning 1/2 L face in front of M) taking CLOSED pos M facing LOD;
27 In CLOSED pos travel LOD in 3 quick steps R, L, R, hold 1 ct;
28 Step fwd LOD slow L, fwd slow R while turning 1/4 R face, end M facing WALL;

Pivot, —, 2, —; 3, —, Dip Back, —; Recov, —, Side, Close; Thru, —, Fwd, Close;

29-30 In CLOSED pos M facing WALL do a couple pivot in 3 slow steps L, R, L, ending with M facing WALL, dip bwd twd COH on R:

- 31** Recover twd Wall on L, hold 1 ct, step swd RLOD on R, close L to R;
32 Blend to SEMI-CLOSED pos and step thru twd LOD on R (both crossing thru), hold 1 ct, step fwd LOD on L, quickly close R to L;

DANCE GOES THRU TWICE

Ending: When completing the routine the 2nd time thru the music retards and then add a slow twirl and ack as the music ends.

DO'S DOOM

By: Carl and Fred, "The Hootin' Two,"
Miami, Florida

First and third promenade three quarters
Side two square thru three hands
Do sa do all the way
Face her and star thru
Go up and back then bend the line
New two do sa do, ready with a right
Spin the top take your time
Then balance Pop
All eight circulate
Grand right and left

TURN THRU AND FRONTIER WHIRL

By: Dan Schmelzer, Torrance, California

Sides half sashay
Heads square thru four hands
Turn thru
Inside four turn thru
Outside four Frontier whirl
Allemande left
Heads square thru four hands
Turn thru
Center four turn thru
Centers in cast off three quarters
Forward and back
Star thru Frontier whirl
Allemande left

SINGING CALL*

SWEET GEORGIA BROWN

By Bruce Johnson, Santa Barbara, California

Record: Windsor #4881, Flip Instrumental

with Bruce Johnson

OPENER, MIDDLE BREAK, ENDING

Ladies center back to back
Men promenade outside
All the way around the set
Same lady turn by the left
One time and a little bit more
Men get back to back (girls)
Promenade outside around the ring
One time and hear me sing
You turn your partner left
The corner do-sa-do
Come back one and promenade back home
***The man that she can't get**
Is a cat she hasn't met
Promenade her serenade her Sweet Georgia Brown

FIGURE

One and three ya square thru
Four hands and then
With the outside pair
You make a right hand star my friend
Then go to the middle
Left hand star and don't delay
Turn it once pick up your corner
Star promenade I say
Back out a full turn
Circle in a mixed up ring
You swing the nearest lady
Give that a gal swing
Promenade go two by two
Strollin' down the avenue
****They all sigh and wanna die for**
Sweet Georgia Brown
***Two by two you truck on down**
With the coolest one around
No gal made has got a shade on
Sweet Georgia Brown
****Georgia claimed her**
Georgia named her
Two left feet but oh so neat
Gals despair they don't compare with
I like dancin' and romancin'

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

ELLIOTT'S CORNER

GEORGE'S SELECTION this month is "Swat The Flea," a left-hand counterpart of "Box the Gnat." It's used to reverse direction and exchange places. Partners join left hands and the lady makes a right face turn under the man's raised left arm as the man walks forward and does a half-left-face turn. It can be done smoothly and comfortably with practice.

Allemande left and a right to your own
A full turn around
With the gal from home
Gents star left go cross the town
The opposite lady a right hand round
New corner swat the flea
Box the gnat with the same old she
Pull her by
Corners all swat the flea
Box the gnat with the same old she
Pull her by to a left allemande
Partners all a right and left grand

One and three go forward and back
Same ladies chain
Turn 'em twice don't take all night
Same two ladies chain to the right
Now one and three go forward and back
Pass thru and face your partner
Square thru three quarters round
When you come down
With the one you face swat the flea
Change hands go right and left grand

Go right and left grand
Go hand over hand to where she's at
You meet your own and box the gnat
Change hands and swat the flea
Pull her by and on to the next
Box the gnat change hands swat the flea
Pull her by and on to the next
Box the gnat change hands swat the flea
Pull her by and on to the next
Box the gnat and change hands
Allemande left with your left hand
Partners all a right and left grand

One and three go forward and back
Face your partner and box the gnat
Face the middle and swat the flea
Face the sides and box the gnat
Inside four face behind you
and swat the flea
Face the middle and box the gnat
Face the sides a left allemande
Partners all a right and left grand

One and three go forward and back
Box the gnat across for me
Change girls and swat the flea
Change girls and box the gnat
Change girls and swat the flea
Turn back now a left allemande
Partners all a right and left grand

One and three go forward and back
Now with the opposite lady
Do-sa-do one time around
Just make a line when you come down
The other four
Box the gnat across from you
Face the line and swat the flea
Same girl seesaw left
Go all the way around
And ocean wave when you come down
Rock and forward and back
Now a left hand swing
Gals star right in the middle of the ring
And star across to a left allemande
Partners all a right and left grand

Head two gents and your corner girl
Go up to the middle and back
Box the gnat across from you
Pull her by split the ring
Separate go round one
Into the middle and swat the flea
Pull 'em by a right to your own
A wrong way thar
Boys back up a left hand star
Slip the clutch don't be late
Gents step in behind your date
Girls roll back and pass one man
Then allemande left with your left hand
Partners all a right and left grand

SINGING CALL*

TODAY'S TEARDROPS

By Marshall Flippo, Abilene, Texas
Record: Blue Star # 1815, Flip Instrumental
with Marshall Flippo

OPENER, MIDDLE BREAK, ENDING

Walk around your corner
Then you see-saw the partner
Then join hands circle left
Go walking round the ring
Those girls star right
You go round to the corner man
Left allemande go weavin' round again
Had a rough time getting started
Maybe you're just a little down hearted
Do-sa-do that gal and then
Promenade her home again
Today's teardrops are tomorrow's rainbows
And tomorrow we'll see a sky of blue
FIGURE

Four little ladies chain and then
You turn with that lady
Those head two you do a right and left thru
Now star thru then pass thru
And circle four you know
You'll make a line move up and back
Now pass thru wheel and deal
Center two pass thru
Swing that corner girl and then
Promenade her home again
Today's teardrops are tomorrow's rainbows
And tomorrow we'll see a sky of blue

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for ladies, Ending

Swinging Circulate, Trade and Fun are what Gene Pearson, Groves, Texas calls the three below.

Head two couples square thru
Four hands round
Do sa do the outside two
Make an ocean wave
Swing thru
Girls circulate
Boys trade
Swing thru
Girls trade
Boys run
Wheel and deal
Two face two
Circle up four
Head gents break to a line of four
Star thru
Pass thru
Allemande left

Head ladies chain
Same two square thru four hands
Do sa do the outside two
Make an ocean wave
Swing thru
Girls circulate
Boys trade
Swing thru
Girls trade
Boys run
Wheel and deal
Two face two
Left allemande

Head ladies chain
Same two couples star thru
Frontier whirl
Do sa do that opposite girl
Make an ocean wave
Swing thru
Girls circulate
Boys trade
Swing thru
Girls trade
Boys run
Wheel and deal, two face two
Right and left thru
Dive thru, pass thru
Do sa do the outside two
Make an ocean wave, swing thru
Girls circulate
Boys trade
Swing thru
Girls trade
Boys run
Wheel and deal, two face two
Circle up four
Head gents break to a line of four*

*All the above is equivalent to Heads lead out to the right circle four, Head gents break to a line of four,—You take it from there.

SAVE YOUR MAGAZINE!

All the dances in this issue of the Workshop, plus those in the past twenty-three issues, are available in the brand new jumbo Yearbook. Order yours—Now!

Each of the three below have an eight chain figure in them and are by Jeanne Moody, Salinas, California.

Promenade don't slow down
One and three wheel around
Right and left thru
Star thru
Eight chain nine (or chain one)
Left allemande.

One and three lead right
Circle to a line
Right and left thru
Star thru
Eight chain five
Left allemande.

Two and four right and left thru
Same two star thru
Substitute
Centers right and left thru
Pass thru
Eight chain five
U turn back
Star thru
Bend the line
Two ladies chain
Pass thru
Wheel and deal
Centers square thru three quarters
Left allemande.

SINGING CALL *

GIVE MY REGARDS TO BROADWAY

By Frank Lane, Estes Park, Colorado

Record: Scope #505, Flip Instrumental with Frank Lane

OPENER, MIDDLE BREAK, ENDING

Left allemande your corner
Promenade to Heralds Square
Now the girls roll back one man
And promenade right there
Then the heads you wheel around
And do the right and left thru
And now the girls snap-a-roo (star thru)
And the inside arch and dive thru
Pass thru left allemande
Come home with a do-sa-do
Do-sa-do and promenade
Give my regards to old Broadway
And tell 'em I'll soon be there
FIGURE

You walk around your corner
Turn your partner left tonight
The two side ladies chain to the right
And turn hold her tight
While the head two do a half square thru
And face the sides you know
Then do-sa-do go full around
Make an ocean wave you know
Boys circulate girls trade
Then go right and left thru
Pass thru swing the next
Then promenade her too
Give my regards to old Broadway
And tell 'em I'll soon be there

SEQUENCE: Opener, Figure twice for heads,
Middle break, Figure twice for sides, Ending

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(Letters, continued from page 3)

truly the Official Magazine of Square Dancing.

Here is one suggestion which may be helpful to the clubs. It is to obtain a permanent club mailing address. As Program Chairman for the Windham Whirlers Square Dance Club, I know from experience how important this can be to callers, executive board members from other clubs and anybody who is trying to get in touch with the club.

Louis Young
Willimantic, Conn.

A really great idea! We know that in trying to keep our files up to date and especially our Guide Book, club officers change so frequently that it is almost impossible to keep them current. If it were possible to have permanent club and association addresses, this would certainly ease the situation greatly. Editor

Dear Editor:

This is a letter I have wanted to write for a long time but just haven't found or taken the time. Every time I pick up *The Sets in Order* I realize how lucky we are to have such a book . . .

The write-ups appearing in Sets on our Hayloft and as Caller of the Month were highlights

of the year and deeply appreciated . . . Even greater to us, I believe, was Ed Gilmore's being given the Silver Spur Award. Never was there a person more deserving; he's unselfish and has a great desire to reach and help the callers . . .

Our thanks to Sets for the "Summer Dance Dates" listing; we had a fascinating summer, with people coming from Alberta, Saskatchewan, Ontario, Quebec and the States because they had read about our dances in your book.

Your "Lift and Use" section is well-"used." Many times I've gone to Sets' pages and "lifted" your artists' ideas. Also, the "Current Best Sellers" is a very good guide line; we read it right after the cartoon.

Betty Hay
Barrie, Ont., Canada

Dear Editor:

Have called Grand Spin since the first of June at open dances every week and have found it to be a figure you have to teach each time you call it. Grand Spin is to everybody what Tea Cup Chain is to the ladies and Everybody Chain is to the men. Call any one of these three without warning dancers and they fall apart.

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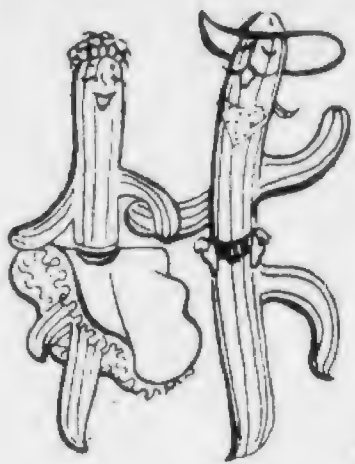
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Frank Hurkmans
Chicago, Ill.

Dear Editor:

...I want to thank you for your part in getting the square dance clothing sent here to

Vietnam. It didn't make the kids better dancers but you couldn't make them believe it didn't. Needless to say, they were thrilled with the clothing...

I am rotating to the States soon and the club here is in dire need of a caller to carry on. If you know of any caller headed this way please advise him of the club's needs.

I would like to wish you much success in your war on non-descriptive basics. Keep up the good work.

Tom Bush, Saigon, Vietnam

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"RAG DOLL" (Delsons)

HI-HAT 845

"BRAMBLE BUSH" (Petermans)

"LITTLE WHITE LIES" (Smiths)

HI-HAT 846

Dear Editor:

... You may be interested in the fact that Eli Lilly & Co. has been running an ad featuring a square dance couple in most medical journals for the past 8 months...

At medical meetings, they have a bigger than life-sized version of the dancers, full-length. Altho' "square dancer" is not mentioned anywhere, even the uninformed could see that the people are square dancing. Every bit of publicity like this helps the movement...

W. A. Conroy, M.D., San Rafael, Calif.

Dear Editor:

Thank you for the honor of being one of the Callers of the Month. I can't tell you what a thrill it has been and doubly so because I have enjoyed your magazine for the past 9 years and I think it an outstanding contribution to square dancing.

Tom Dunagan

La Crescenta, Calif.

Dear Editor:

... Let me take this opportunity to thank you for your great Sets in Order. As club sec-

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retary and "just another square dancer," I look forward each month to the many helpful hints and suggestions contained in Sets in Order. I know that it is also a valuable aid to our club caller, Owen Renfro, who is doing a wonderful job of teaching and calling in our area.

Mrs. Iris Bills
Abilene, Texas

Dear Editor:

After returning from the convention in Philly I have been trying to light a fire under my friends, neighbors and fellow square dancers to

further promote the joy of square dancing. It was the first convention we were able to make.

I have received my record for my renewal subscription — it is pure artistry!

Thank you for printing the article about the Flying Squares . . .

Sagemary Perkins
Columbus A.F.B., Miss.

Dear Editor:

. . . Mrs. Byerly and myself enjoy your magazine and look forward to the arrival of each copy. It is full of information which has be-

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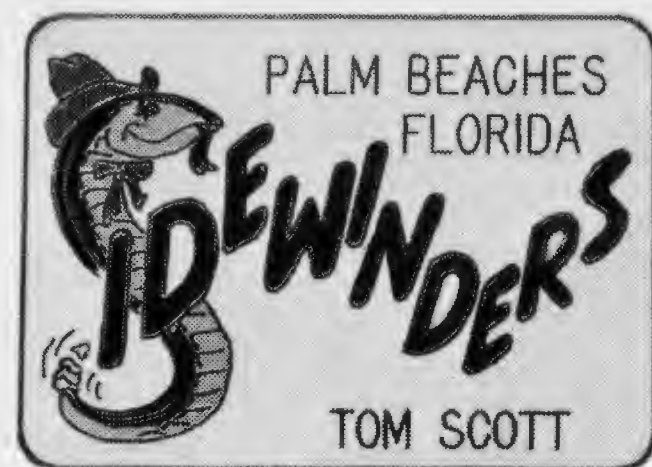
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Robert C. Byerly
Publicity Chairman,
San Diego Square Dance Assn.
Chula Vista, Calif.

Dear Editor:

Roy and I were delighted when we received our Sets in Order; the Timberline Reunion write-up is terrific, thanks to you and Meg Barr... I'm sure we will be hearing from our friends all over the U.S.

I want to mention also that we had many

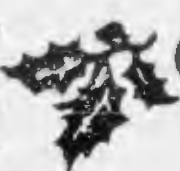
visitors during the summer months, due to the Date Book listing in Sets in Order...

Sylvia Keleigh, Asbury Park, N.J.

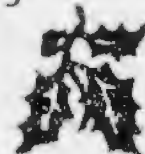
Dear Editor:

Many thanks for the excellent coverage of the "40" badge story in September Sets in Order. The idea caught on extremely well... There are others who have received the award since the publishing of the story and more anticipated in the near future.

Don Conroy
Calgary, Alberta, Canada



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Caller: DeWayne Bridges, Grand Prairie, Texas. Flip Inst.
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Caller: George Keith, Louisville, Ky. Flip Inst.

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- 119 — **Today Is Not The Day**
Caller: Henry Hayes, Houston, Texas. Flip Inst.
- 118 — **One Has My Heart**
Caller: Billy Brooks, Flip Inst.

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- 1097 — **Old Fashioned Love**
Caller: Johnny Creel, Flip Inst.
- 1096 — **Sheik of Araby**
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- 1095 — **Show Me Where The Good Times Are**
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- 1094 — **I Feel That Old Age Creeping On**
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ROUNDS OF THE MONTH

Rounds of the month as chosen by various organizations across country include the ones noted here. In August RDTA of So. Calif. chose Ragtime Two-Step (Grenn) as the easy dance; Foxie (Grenn) for intermediate dancers. Lima Callers chose Road Runner (Hi Hat), while the S. E. Florida Assn. picked Hometown Sweetheart for square dancers; In the Arms of Love for round dancers. Mid-Atlantic Square Dancer in Pennsylvania liked Foxie. For September and October, the RDTC

for the D.C. area named Southtown U.S.A. for easy level; Marnie (Grenn) for intermediate; Edelweiss for advanced. Oregon Federation chose Charlies Shoes (Scope) as did the Tacoma area of the Washington Federation as their September round. The RDTA of So. Calif. liked The Sheik (Scope) for square dancers and Doodley Cha (Grenn) for round dancers.

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Don and Pete Hickman — Urbana, Illinois

THE HICKMANS EXHIBIT A BRIGHT exuberance wherever they are on the scene and they recently moved these qualities with them when a job transfer took them from Amarillo to Urbana where they are in process of setting up a series of round dance basic classes.

They began their square dance lessons early in 1960 with a club in Pampa, Texas. About two years later a caller introduced them to round dancing and in a few weeks they found they had "inherited" the round dance teaching for the group. In 1963 they moved to Amarillo and also attended their first week-long round dance institute with the Manning Smiths at College Station. Shortly after, they began teaching rounds in earnest, formed Happy Pairs Round Dance Club and did workshops, institutes and festival dates in surrounding areas, in the midwest and at the Dallas and Indianapolis National Conventions.

Don and Pete, who is the girl, have been on the staff of square dance camps at Fun Valley and Lighted Lantern in Colorado for the past three years. An achievement of which they are justly proud is the round dance program they started with Ye Ole Squares in Amarillo. By holding a 1-hour workshop before the square dance, they soon had most of

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ST-107 — Tonight Carmen
Bob Dubree — caller

ST-106 — Jack Knife
Bob Dubree — caller

**ST-105 — Tonite We're Going To Do
The Town**

Jack Livingston — caller

ST-104 — My Git Ups Got Up And Gone

Jack Livingston — caller

ST-103 — Who Licked The Red Off My Candy

Bob Dubree — caller

the club doing square dance level rounds.

Past presidents of the (Texas) Panhandle Square Dance Assn., they have also managed to be delegates to the Texas State Federation and Vice-Presidents of the Texas Round Dance Teachers Assn. Pete is the current "Sweetheart" of the Panhandle Association.

As if that weren't enough, the Hickmans have been busy writing round dances, including Blossom of Snow for Grenn; Spring Fling for MacGregor and Ivy on Scope Records.

When not dancing, Don is with the USAF

at Chanute AFB and Pete is a first grade school teacher in Urbana. They have two teen-age daughters.

SQUARE DANCE CLUBS IN HAWAII

The Hawaii Federation of Square Dance Clubs includes 8 square dance clubs and 3 round dance clubs. There is dancing in Hawaii almost every night of the week. Address of the Hawaii Federation is P.O. Box 1, Pearl City; Hawaii 96782. Following is a listing of the

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The CALLER OF THE MONTH

Howie Shirley — Arlington, Va.

COMING FROM A FAMILY OF TEN in South Carolina, Howie Shirley's early years were filled with the sounds of "country and western" music. His dad and two brothers played the fiddle; another brother and a sister played the mandolin; his mother, the harmonica; an aunt, the organ. The rest of the family, with friends and neighbors, moved back furniture to "square 'em up" with Howie's dad doing the calling.

Military service — from 1946 to 1962 — interrupted Howie's square dancing but upon his retirement with his wife Gloria to Arlington, square dancing found him again. Friends took them out "for an evening" which turned out to be a square dance session. Howie was so "bitten" that he would spend evenings at home shuffling little paper dancers around the kitchen table, working out figures. One night he offered caller Fred Adams a sequence he had worked up. Fred grinned, handed Howie the mike and he still has hold of it.

Howie calls regularly for three clubs and conducts a yearly beginners class, the last being especially gratifying to him. He calls for clubs in nearby areas and is a member of Northern Virginia Square Dance Council, where he has served as Secretary and as Program Chairman. He also belongs to NCASDLA

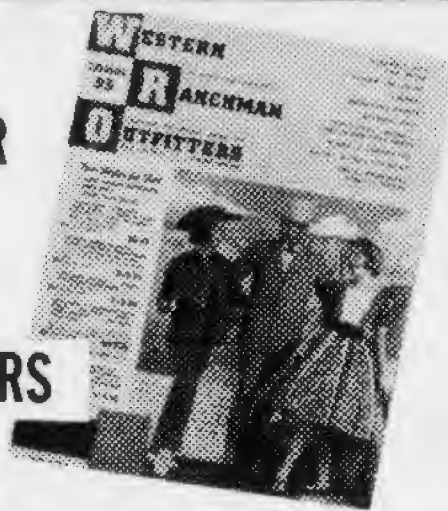
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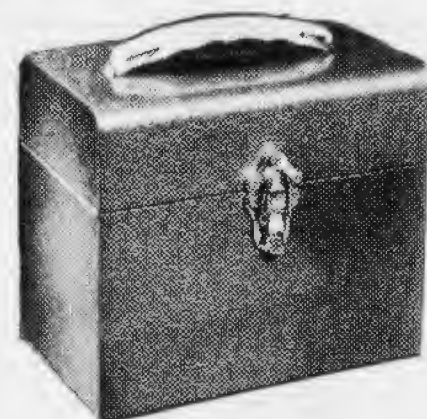
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in the Capitol Area and has attended several callers clinics and institutes.

"One does not become a caller by sheer determination and practice alone," writes Howie. "It takes many people helping along the way. I was blessed with more than my share and am especially indebted to Jim and Elaine Schnabel, two of square dancing's finest ambassadors; to our many dancer friends; and most especially to our 13-year-old son, Jeff, who takes our many nights out in stride and whom I would recommend unconditionally

as the finest 'automatic-telephone-answering-service' a square dance caller could have!"

DEADLINE CHANGES

Due to changes in systems, deadlines for each issue have been moved up. All general news should be in Sets in Order's hands by the end of the first week of the month — two months prior to publication. For example, February 1968 copy deadline will be Thursday, December 7. Datebook listings will run from the first day of the issue month thru the 15th of the following month.



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K-1075 SHINDIG IN THE BARN—Flip/Inst Caller: Harper Smith

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LH-164 TURN OUT THE LIGHTS—Flip/Inst. Caller: Red Warrick

LATEST RELEASES ON LONGHORN

LH-163 OH! HAPPY LUCKY ME Flip/Inst. Caller: Bailey Campbell

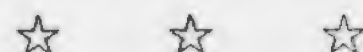
LH-162 HONEY BEE Flip/Inst. Caller: Red Warrick

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B-110 SPINNING WHEEL Flip/Inst. Caller: Johnny Hozdulick

B-111 WHY DO YOU TREAT ME LIKE YOU DO Flip/Inst.
Caller: Walt McNeel

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(Record Reviews, continued from page 6)

Comment: A good tune, good music, and a standard dance. Tempo is quite slow.

Rating: ☆☆☆+

WHERE DOES THE GOOD TIMES GO —

Swinging Square 2339

Key: G Tempo: 130

Range: High HC

Caller: Johnny Reagan

Low LC

Music: Standard 2/4 — Trumpet, Clarinet, Saxophone, Piano, Drums, Bass, Guitar

Synopsis: (Break) Head ladies chain right — new head ladies chain across — heads cross trail around two — line of four up and back — pass thru — ends trade, centers turn back — allemande — promenade. (Figure) Four ladies chain three quarters — heads promenade three quarter — sides turn thru round one — line up four and back — pass thru — wheel and deal — centers square thru three quarter — swing — promenade.

Comment: A busy instrumental and a country tune. Dance patterns are contemporary and quite danceable.

Rating: ☆+

TODAY'S TEARDROPS — Blue Star 1815*

Key: G Tempo: 128

Range: High HB

Caller: Marshall Flippo

Low LD

Music: Standard 2/4 — Trumpet, Guitar, Piano, Trombone, Drums, Bass, Violin

Synopsis: Complete call printed in Workshop.

Comment: A danceable instrumental and a smooth flowing Flippo dance.

Rating: ☆☆☆

SWEET GEORGIA BROWN — Windsor 4881*

Key: E Flat Tempo: 130

Range: High HC

Caller: Bruce Johnson

Low LB

Music: Western 2/4 — Multiple Guitars, Trumpet, Drums, Bass

Synopsis: Complete call printed in Workshop.

Comment: A smooth instrumental, a standard tune and a Johnson arranged dance.

Rating: ☆☆☆+

BIMBO — Top 25153

Key: G Tempo: 128

Range: High HC

Caller: Herb Keys

Low LC

Music: Standard 2/4 — Clarinet, Guitar, Banjo,

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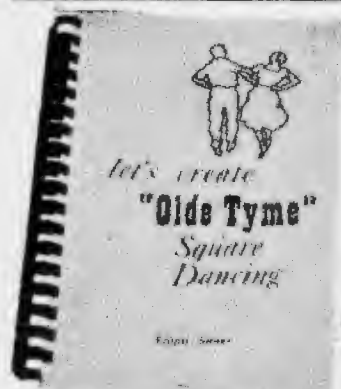
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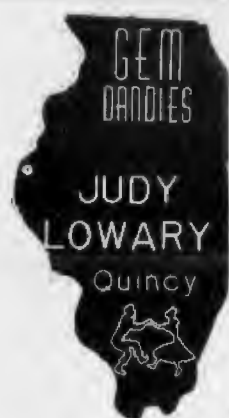


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 and left — promenade. (Figure) Heads prome-
 nade half — right and left thru — star thru —
 frontier whirl — corner swing — allemande —
 weave — promenade.

Comment: Good music and a novelty tune. Dance
 is standard and well timed. The lyrics are a
 bit "wordy" but easy to sing.

Rating: ☆☆☆

SPINNING WHEEL — Belco 110

Key: G Tempo: 128 Range: High HB
Caller: Johnny Hozdulick Low LA
Music: Western 2/4 — Guitars, Vibes, Drums,
 Bass, Piano

Synopsis: (Break) Four ladies chain three quarter
 — circle — allemande — forward two for thar
 star — slip the clutch, allemande — do-sa-do —
 allemande—promenade. (Figure) Heads square
 thru — do-sa-do with sides — eight chain two
 — swing thru — boys run — wheel and deal —
 dive thru — pass thru — corner swing — alle-
 mande — promenade.

Comment: A standard tune and a smooth flowing
 dance.

Rating: ☆☆☆

WALKIN' IN THE BLACK FOREST — Top 25154

Key: A Tempo: 121 Range: High HC
Caller: Chip Hendrickson Low LB
Music: Standard 2/4 — Piano, Guitar, Vibes, Ban-
 jo, Drums, Bass

Synopsis: (Break) Four ladies chain — chain back
 — promenade — sides face, grand slide (in-
 structions included). (Figure) Heads square thru
 three quarter — promenade half — sides square
 thru three quarter — sides separate, go half

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Fifty-one dealers of Square and Round
 Dance records in key cities throughout the
 United States and Canada were canvassed
 to find out just what records were selling
 in their individual areas. The following lists
 were made up from the results of that sur-
 vey as tabulated in mid-November.

SINGING CALLS

| | |
|-------------------------|-----------------|
| Walkin' In The Sunshine | Wagon Wheel 112 |
| Sweet Thang | Jewel 141 |
| Ride Ride Ride | Grenn 12093 |
| Cross The Brazos | Kalox 1071 |

With two tying for fifth place

| | |
|-------------------|-----------------|
| Robinson Crusoe | Wagon Wheel 505 |
| Oh Happy Lucky Me | Long Horn 163 |

ROUND DANCES

| | |
|-------------|-------------|
| Darling | Hi-Hat 837 |
| The Sheik | Scope 4 |
| Sweet Thang | Jewel 150 |
| Bon Bon | Belco 223 |
| Marnie | Grenn 14100 |



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Local Dealers



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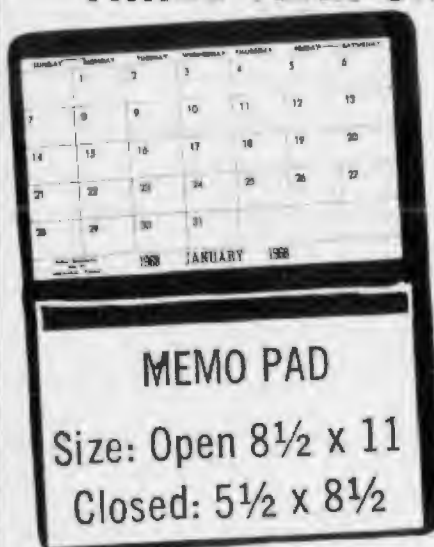
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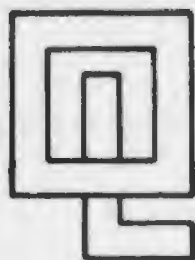
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way — circle — swing corner — promenade.

Comment: Dancers seem to enjoy this dance with a quadrille flavor. Caller will have to watch his timing.

Rating: ☆☆☆

WHY DO YOU TREAT ME LIKE YOU DO —

Belco 111

Key: C Tempo: 131 Range: High HC
 Caller: Walt McNeel Low LC

Music: Western 2/4 — Guitar, Piano, Bass, Banjo, Drums

Synopsis: (Break) Ladies promenade inside — pass partner — swing corner — circle — roll away — weave — do-sa-do — promenade. (Figure) Heads lead right, circle to a line — up and back — swing thru — spin the top — right and left thru — slide thru — cross trail — corner swing — promenade.

Comment: A lively instrumental. A smooth flowing dance. Callers will have to know tune or learn from the "with call side" as lead is not strong.

Rating: ☆☆☆+

GRAND OLD FLAG — Scope 506

Key: E Flat Tempo: 124 Range: High HC
 Caller: Jim Mayo Low LC

Music: Standard 2/4 — Flute, Banjo, Piano, Bass, Drums

Synopsis: (Break) Around corner — partner left — four ladies chain — roll away — circle — roll away — grand right and left — do-sa-do — promenade. (Figure) Side ladies chain — head men take corner up and back — swing thru — right and left thru — roll away — square thru — do-sa-do — corner swing — promenade.

Comment: An old standard tune and good instrumental. A smooth and well timed dance.

Rating: ☆☆☆+

WISHING WELL — Rockin' A 1338

Key: G Tempo: 128 Range: High HB
 Caller: Bill Wilson Low LC

Music: Western 2/4 — Guitars, Piano, Drums, Bass, Accordion

Synopsis: (Break) Around corner — see saw — ladies promenade inside — at home do-sa-do — corner star thru — circle — whirlaway — right and left grand — do-sa-do — promenade

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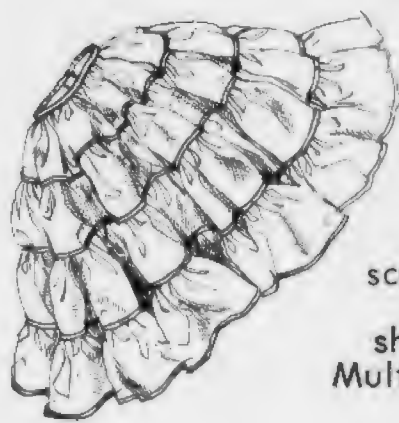
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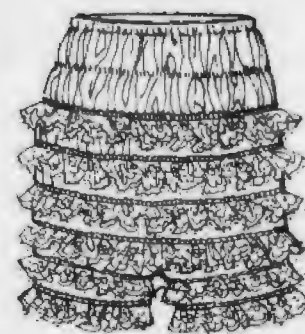


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— swing. (Figure) Heads do-sa-do — swing thru — spin the top — pass thru — split two round one — star right — corner allemande — pass one — swing next — promenade — swing.

Comment: A well timed and smooth dance using contemporary patterns.

Rating: ☆☆

IN THE ARMS OF LOVE — Old Timer 204

Key: F Tempo: 125 Range: High HC

Caller: Dan Schmelzer Low LC

Music: Standard 2/4 — Vibes, Piano, Banjo, Drums, Bass

Synopsis: (Break) Four ladies chain — circle — allemande alamo style, balance — swing thru — box the gnat — pull by — allemande — do-

sa-do — weave — promenade. (Figure) Heads promenade three quarter — sides square thru three quarter — do-sa-do — ocean wave — swing thru — corner swing — allemande — weave — do-sa-do — promenade.

Comment: A smooth tune and a well timed dance.

Rating: ☆☆

SINGING ON THE OHIO — Top 25152

Key: C Tempo: 128 Range: High HC

Caller: Chip Hendrickson Low LC

Music: Standard 2/4 — Accordion, Banjo, Drums, Guitar, Bass

Synopsis: (Break) Allemande — partner right — wrong way thar — spread star — box the gnat — pull by — allemande — weave — do-sa-do

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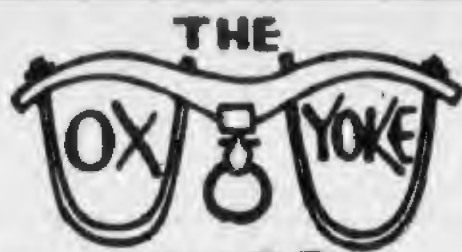
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— promenade. (Figure) Heads promenade half
 — lead right, circle to a line — up and back —
 right and left thru — pass thru — on to the
 next — cross trail — allemande — do-sa-do —
 promenade corner.

Comment: A tune with a folk song flavor and
 well played music. Dance patterns are stand-
 ard. Rating: ☆☆

Synopsis: (Opener) Ladies chain three quarter —
 roll away — grand right and left — prome-
 nade. (Break) Circle — allemande — do-sa-do
 — men star left — partner right — allemande
 — weave — do-sa-do — promenade. (Figure)
 Heads circle four three quarter — pass thru —
 do-sa-do — swing thru — box the gnat — square
 thru three quarter — allemande — do-sa-do —
 corner swing — promenade.

Comment: A country tune and a danceable rou-
 tine. Callers who have difficulty on high notes
 may not like this but most should be able to
 handle it.

Rating: ☆

STRAIGHT AHEAD — Magic 1009

Key: F

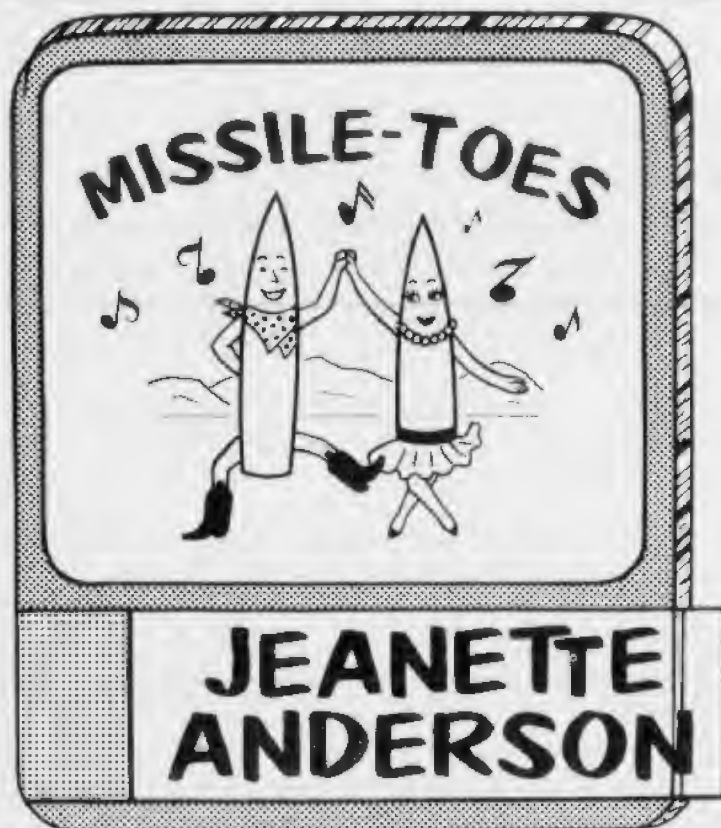
Tempo: 127

Range: High HD

Caller: Fred Bouvier

Low LC

Music: Western 2/4 — Multiple Guitars, Bass



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Music: Al Russ — Trumpet, Piano, Saxophone, Drums, Bass

Choreographer(s): Edna and Gene Arnfield

Comment: Excellent waltz music and an easy routine that offers something a bit different. Twelve measures are repeats.

NEAR YOU — Flip side to the above

Music: Al Russ — Trumpet, Piano, Drums, Clarinets, Bass

Choreographer(s): Peggy and Gerry Mace

Comment: An easy two-step routine to excellent

music with lots of bounce. Eight measures repeat.

PACHANGA GIRL — Scope 6

Music: Musicians — Accordion, Organ, Drums, Bass, Piano

Choreographer(s): LeVerne and Doris Reilly

Comment: Novelty music and an easy two-step routine. Only twenty four measures to learn.

BANJOLA — Flip side to the above

Music: Musicians — Banjo, Guitar, Voices, Drums, Bass

Choreographer(s): Pat and Louise Kimbley

Comment: Two-step routine that is quite easy with half the dance repeats. The music features banjo and voices.

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Music: Windsor — Guitar, Piano, Drums, Bass, Rhythm devices

Choreographer(s): Pete and Carmel Murbach

Comment: Novelty music and a routine that should offer interest. Eight measures are repeated. An easy dance but not for the novice.

SWINGING ON A STAR — Flip side to the above

Music: Windsor — Saxophones, Organ, Guitar, Piano, Drums, Accordion, Bass

Choreographer(s): Carson and Jeanne Moody

Comment: Music has heavy rhythm. Routine is easy. Twenty measures long and no repeats.

JEALOUS COLD CHEATIN' HEART Belco 226

Music: Rhythm Boys — Guitar, Organ, Piano, Vibes, Bass, Drums

Choreographer(s): John and Wanda Winter

Comment: A medley of three tunes done in excellent country style. The routine is exceptionally easy with half of it repeats. All the steps are standard.

MY GAL COUNTRY STYLE — Flip side to above

Music: Rhythm Boys — Guitar, Banjo, Piano, Drums, Bass

Choreographer(s): Vern and Ruth Smith

Comment: Bouncy music and an easy routine that should be fun to dance. Most of the steps are standard and eight measures repeat.

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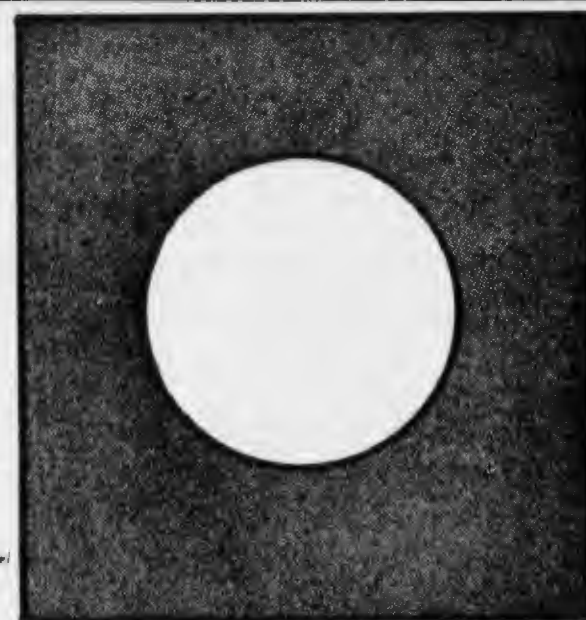
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SUGAR BLUES — Hi-Hat 844

Music: Dick Cary — Trumpet, Clarinet, Saxophone, Guitar, Piano, Organ, Drums, Bass

Choreographer(s): Con and Sue Gniwek

Comment: Excellent blues music and a novelty routine for experienced dancers.

SWEET SIXTEEN — Flip side to the above

Music: Dick Cary — Saxophone, Trumpets, Trombone, Guitar, Piano, Vibes, Drums, Bass

Choreographer(s): Charlie and Marge Carter

Comment: A smooth flowing waltz that is not difficult. A thirty four measure routine with ten measures repeated. The tune is "When You Were Sweet Sixteen."

HOEDOWNS

NIGHT TRAIN — Kalox 1072

Key: B Flat

Tempo: 131

Music: Rhythm Outlaws — Violin, Banjo, Guitar, Drums, Bass

MILENBURG JOY — Flip side to above

Key: F

Tempo: 130

Music: Rhythm Outlaws — Guitar, Banjo, Drums, Bass, Violin

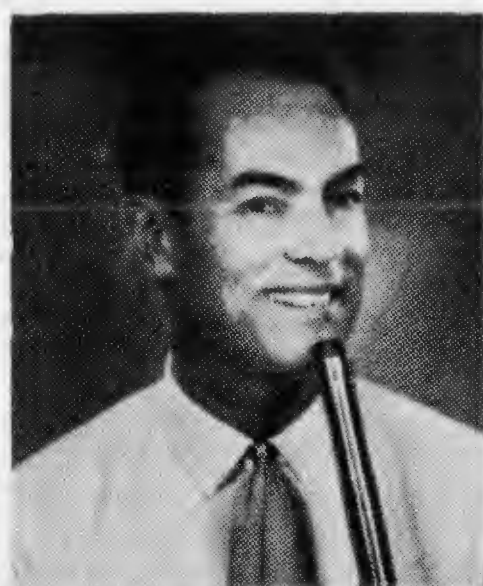
Comment: Lively, swinging hoedowns with no dominant lead.

Rating: ☆☆☆+

I'VE GOT A GAL — Balance 407

Key: G

Tempo: 126



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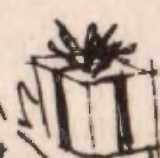
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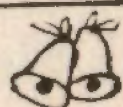
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SWINGIN' DAN — Flip side to above

Key: A

Tempo: 126

Music: Boom Chuck Boys — Guitar, Banjo, Tuba, Piano

Comment: Heavy rhythm hoedowns that are quite different than those usually produced.

Rating: ☆☆

LITTLE BETTY BROWN — Kalox 1073

Key: G

Tempo: 131

Music: Rhythm Outlaws — Fiddle, Banjo, Bass, Drums

QUICKSAND — Flip side to above

Key: A

Tempo: 131

Music: Rhythm Outlaws — Guitar, Mandolin, Drums, Bass, Banjo

Comment: Heavy emphasis on the rhythm instruments feature this pair. Both have a good swing.

Rating: ☆☆☆

HONOR FOR SILVER SPURS

Governor Dan Evans of the State of Washington officially proclaimed Spokane's Silver Spurs as official representatives of that State to Expo '67 in Montreal. The Governor General of Canada, Mayor George P. Vanier, presented the group in the first of their four

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appearances at Montreal, with an average of 10,000 people seeing each show. The Silver Spurs, young dancers in their upper teens, are directed by E. S. "Red" Henderson of the Spokane public school system.

(Viewpoint, continued from page 16)

peared thoroughly dismayed that two raw recruits had joined them . . .

In the ensuing weeks nothing but good has come to us from square dancing and we've developed nothing but admiration and liking for the people who participate . . .

Long ago I had come to regret some of the unkind things I had said in jest about our square dance caller on that first night. Since then I had found both callers to be fine gentlemen dedicated to the same kooky idea that you can have fun just associating with people who do a complicated dance that has a rather strict code of conduct connected to it . . .

Maybe they're throwbacks to a happier time in our history before we got so damned progressive about everything, but I'd prefer to believe they represent the tremendous group of square-thinking and right-acting people who really make this country go around.

TOP



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TOP

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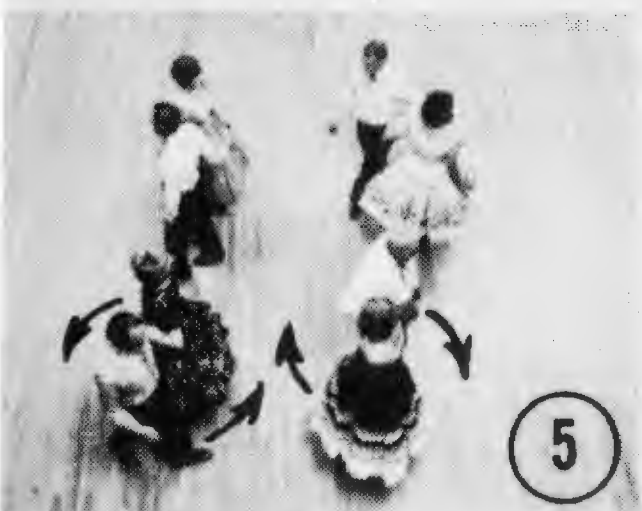
- GRENN 12047 "THRU THE WHITE AND DRIFTED SNOW" flip by Ron Schneider
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A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

THE EASE WITH WHICH WE DO MOVEMENTS that are familiar to us is often in contrast to the problem posed by movements that are no more difficult, but are *unfamiliar*. An understanding square dance caller-teacher, when presenting a movement new to a group, will explain how the movement can be done under *all* possible circumstances. For example, a square dance movement most commonly done by two facing couples might also be done by two facing lines of four. Or, it might be possible to do the movement using the same definition, in a circle of eight or in two similar Ocean Wave formations.

Total knowledge is important in learning to dance and if you know the basic starting and stopping points of each movement, chances are you will be the dancer who will not be "thrown" regardless of the unfamiliar circumstances which are likely to greet you with each different caller you encounter.

Having done a Double Pass Thru the accomplished dancer knows what is expected from him with the follow-up call, "centers in — cast off three quarters around." Those dancers in the middle of the square will merely step in between the outside dancers forming a line of four facing out. Then, while those on the outside of each line hold the pivot, those in the center break and with the center dancer moving with the person on the outside, they wheel 270° to form new lines.

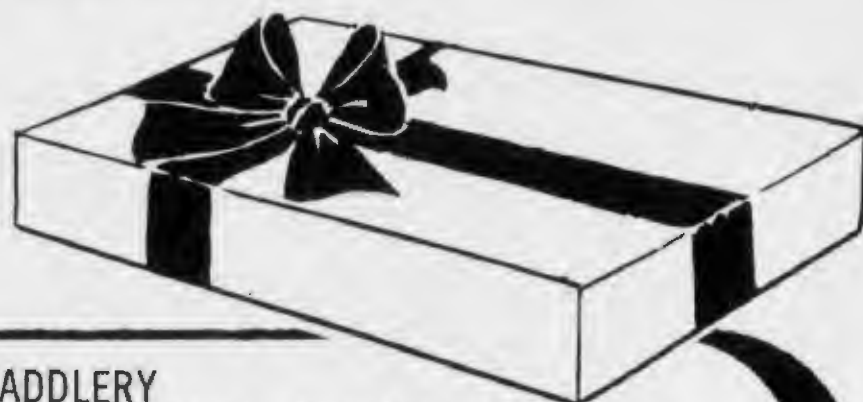
Now, if the principle of all of this is understood, it's possible to do this same movement even though the circumstances may be a bit different. Say for example, that our square of dancers are in Eight Chain Thru position (1). Let's assume that they have the same call, "centers in — cast off three quarters around." The first step is easy as those in the center split those on the outside (2) and end momentarily in a line of four (3), only this time the line is two-faced with the ends of the line facing one direction, the centers facing the other.

Without hesitation and following the same basic traffic pattern as before, those on the outsides hold the pivot (4) as those on the insides, also moving forward (5) work with them and turn the greater distance. After turning three-quarters (270°) new lines of four are formed (6) and the movement has been completed.

Of course this is not a difficult example and is actually quite frequently used, but the principle of projecting one's thinking in regard to the basics is what is important. That dancer is only partially trained who is able to do a basic movement only under one of the possible set-ups. If you are looking for good workshop material, look for a way to expand the possibility of the basics you already know.

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